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ABSTRACT

The theme of this bicentennial perspective on American dance is "Heritage, Festival, Horizons." The heritage section highlights dance activities of colonial America; the festival section answers the question, "Why do we have cause to celebrate?"; and the horizon section presents some of what is happening now in dance and what may be the wave of the future. Contributors are prominent persons in dance research, education, and performance. Specific areas covered include: (1) dancing as an aspect of early Mormon and Utah culture; (2) dance in Eskimo society; (3) a history of square dance in America; (4) folk dance in America; (5) dance education; (6) kinesthetic--rhythmic approach to dance; (7) public subsidy for dance--the role of local, state, and federal agencies; (8) interdisciplinary aesthetic education; and (9) recreational dance in the 1970s. (MM)

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FOCUS ON DANCE: VIII
DANCE HERITAGE

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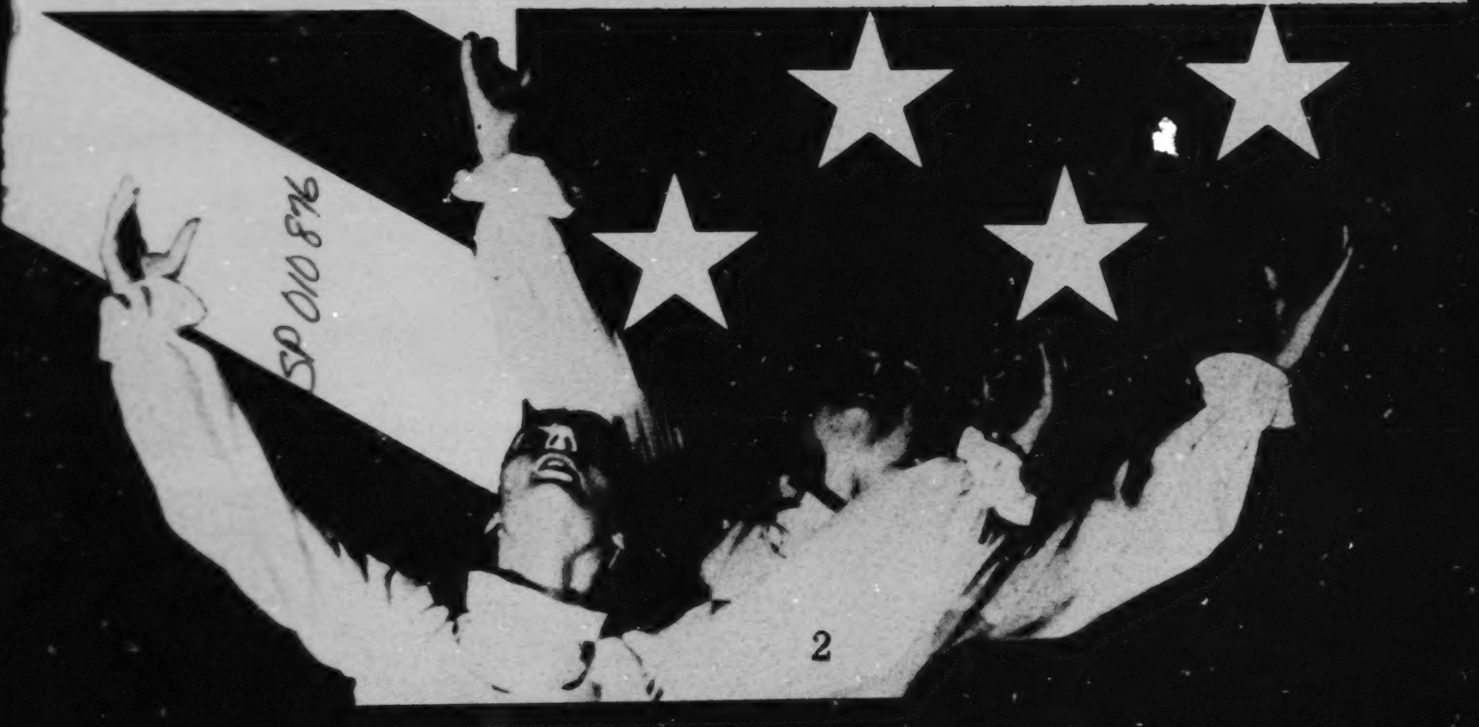

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PREFACE

This book is for all people interested in dance: its illustrious past, exciting present and limitless future. Dance is paradoxical in that it is one of the oldest arts and also one of the newest arts. Old in the sense of time and ritual and new as a constantly changing performing art and as a discipline of study in schools.

The National Dance Association (NDA), committed to the celebration of the American Bicentennial, deserves particular praise for initiating this project. Earlynn J. Miller, editor for the NDA, provided the impetus, motivation and encouragement for completion of this endeavor.

For permission to use, in slightly changed form, material that originally appeared in their pages, we thank the *Research Quarterly* of the AAHPER and *Square Dancing*, the official magazine of The Sets in Order American Square Dance Society.

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The content and purposes of the book, together with possible errors, are the sole responsibility of the editors.

INTRODUCTION

How does one develop a theme for the Bicentennial issue of *Focus*? First, very real problems have to be considered: cost, availability of funds, rate of inflation, size of the publication, number of copies to be sold and similar questions which demand answers. Second, practical approaches such as the amount of time in which to complete the project, ideas for organization of the material, deadlines and the most effective work plan must be implemented.

After much deliberation, the official theme of the United States Bicentennial Commission, "Heritage, Festival, Horizons," was selected. The heritage of dance will be reflected through its history; festival will be its celebration by contributions of twentieth century leaders; and horizons will be an expansion of the current trends, innovations, reflections and dreams which may be the mode of tomorrow.

Before decisions for heritage were made, other questions were raised. What type of historical articles have been published recently for NDA readers? What could realistically be done in a short period of time? Would many short articles be better than a few longer ones? Much literature has been devoted to dance of the southern region of the United States but less about the northern and eastern portions. Thus, the decision was made to highlight the dance activities of Colonial America so faithfully preserved for us by Ralph Page.

Ideas for the festival section was an attempt to answer the question, "Why do we have cause to celebrate?" The "causes" are Beliajus, Czarnowski, Gray, H'Doubler, Holm, Lippincott, Murray and Van Tuyl. These individuals have made significant contributions through distinguished careers.

The horizon section presents some of what is happening now in dance and what may be the wave of the future. This portion includes articles on the influence of aesthetic education on the integration of dance with other arts; the role of local, state and federal agencies in dance projects; viewpoints of outstanding performers and educators on their perceptions of dance today and in the future; and a report on current happenings in recreational dance.

We hope you will find *Focus on Dance VIII: Dance Heritage* a stimulating and informative reference.

Carmen Imel, Editor
Gwen K. Smith, Associate Editor

PART ONE: HERITAGE

Some Notes On Dance In America

Ann Barzel

In the beginning there was dancing. It is a fallacy that America's Puritan beginnings meant no dancing, theater or frivolity. In the first place, Virginia's Jamestown preceded Plymouth by some 13 years and those founding adventurers and sons of aristocracy danced as did settlers in most colonies. Second, early America was not dominated by Puritanism. Only Massachusetts and Rhode Island were Puritan colonies, and even in those strongholds there are records of dancing. There was a dancing academy as early as 1672. There was a bit of a storm when one, Francis Stepney, attempted to teach "mixt dancing" but by 1716 Boston countenanced dancing masters as a social necessity and children of Salem were taught dancing and good manners by Mons. Lawrence D'Obleville.

Of course the families on the southern tobacco plantations danced, and there were imported tutors to teach the minuet, the Allemande and the cotillion.

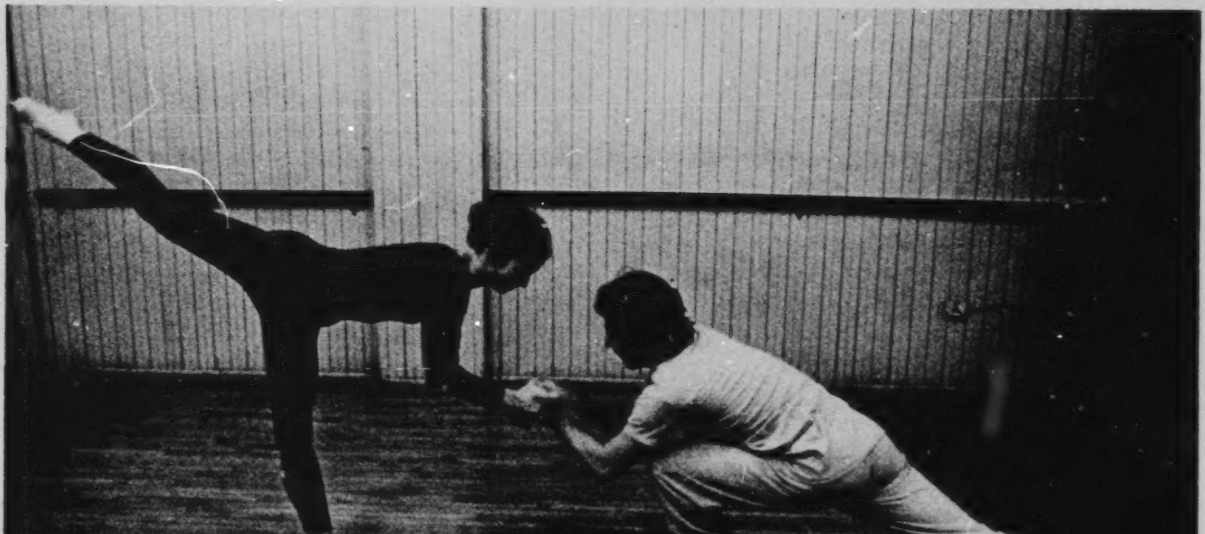
Charleston, South Carolina, an early metropolis, boasted theaters and by mid-eighteenth century theatrical dancing flourished on its stages. Alexandre Placide of the Opera Paris produced pastorale ballets in Charleston's French Theatre. Englishmen William Francis and James Byrne presented troupes in hornpipes, jigs and harlequinades, usually between the acts of plays and as afterpieces. Baltimore, Philadelphia and New York saw these, too.

Most of the dancers came from abroad, but in Pennsylvania a popular performer was John Durang, born in York (Pa.), our first native born professional dancer. There were other native sons, such as Peter the Indian, who entertained early New England settlers with his war dance, but none was professional. Durang danced mostly in Philadelphia, although he did appear in New York. His hornpipes and jigs were not as polished as the offerings of the French ballet dancers who began coming after the French Revolution, but he got as far as arranging (we would call it choreographing) a piece in 1797 titled "The Western Exhibition or the Whisky Boys Liberty Pole."

Durang must have been seen by George Washington when Philadelphia was our capital, for Washington was a theater-goer and he had a favorite ballet, *The Two Philosophers or the Merry Girl*, which he requested be revived. He was known to have attended the Southwark Theater in Philadelphia. An account tells he was met at the entrance by the theater's manager who conducted the President to a box, lighting the way with candles in a silver candelabra. Truly, grander than our flashlight-equipped ushers.

Durang's sons, Ferdinand and Charles, were also dancers. They served in the militia and participated in the skirmish of 1812 which inspired Francis Scott Key to write "The Star-Spangled Banner." Ferdinand Durang set the words to a popular song of the time, "Anacreon in Heaven," and with his brother Charles sang what was later accepted as our anthem for the first time in public during the entr'acte in a Baltimore theater.

It was in Philadelphia that Paul Hazard (a Belgian trained in Paris) established a professional ballet school that produced America's first ballerinas, Augusta Maywood and



Mary Ann Lee. Both child prodigies made stage debuts in their early teens in 1838.

Little Maywood, exploited by ambitious parents, was whisked to Paris for study and she made an auspicious debut as a soloist with the Paris Opera Ballet. Soon after, there was an elopement with a French dancer and several scandals in Spain, Italy and Austria. Maywood remained in Europe, the epitome of the liberated woman, heading her own troupe for which she choreographed ballets (one based on *Uncle Tom's Cabin)* and made the costumes. Her liberation included several marriages, divorces, lovers and illegitimate children whom she abandoned as lightly as her lovers. She danced in Naples, Rome, Vienna and died of cholera while touring in Poland.

The more conventional Mary Ann Lee, after study in Paris, introduced the ballet *Giselle* in Boston, partnered by America's first male ballet dancer, George Washington Smith. Smith, who performed in a circus in summer, partnered such notables as the famous Fanny Elssler and the infamous Lola Montez. His long life reached to the 1890s and he bequeathed his harlequin dance and costume to his grandson Joseph, a dancer who choreographed for an early Ziegfeld Follies.

The golden era of romantic ballet that occurred in Europe during the 1830s and 1840s spilled over into America. In 1840 the great ballerina Fanny Elssler, who had captivated Napoleon II, writer Theophile Gautier, and indeed, all of Europe, came to America. There she captivated the people to the tune of two million gold francs, dancing in New York, Boston, Washington and in every town along the Mississippi. Elssler played a benefit to raise funds for the Bunker Hill Monument. In Washington Congress recessed so that the members could attend her performance. She was given an audience with President Van Buren and his Cabinet; Jack, the President's son, was among the retinue of admirers who followed the ballerina on her tours.

Solo dancers such as Paul Taglioni and his wife, and troupes such as that of the Monplaisirs and Ravels, travelled throughout America, wherever there were theaters, and many a hamlet boasted one. The ballet *Giselle* played two solid weeks in Mobile; the Roussels toured for 20 years and got as far as San Francisco.

The 1860s, the period of Italian opera, brought Italian ballet troupes such as the Ronzanis who travelled widely. Josefina Morlacchi, head of a classical dance troupe, was hired to coach Texas Jack (Buffalo Bill's buddy) for his role in a Western play. She married him and he danced in the ballet interludes that Morlacchi presented as part of Buffalo Bill's Wild West Show.

Unrest in Germany in 1870 stimulated a migration of Germans, including dancing masters who were active in the aesthetic gymnastics movement burgeoning in their native country. These immigrant dance teachers founded academies of dance in Buffalo, Cleveland, Omaha, St. Louis and Chicago. They attracted a new class of pupils. While the Italian and French maestros and madames taught their theater art only to progeny of stage families, the ballroom dances and fancy drills of the new type of dancing master were taught to middle class children who, at the end of the term, participated in "displays," the forerunner of children's recitals.

Frenchman Francois Delsarte launched a theory of universal meaning in movements which was distorted in America to "Greek statue posing." But in this were the seeds from which sprang American dance innovators such as Maud Allen, Isadora Duncan and Ruth St. Denis.

The rest is now familiar history. The rebels brought forth a new dance. There were European influences in the beginnings, but, cut off from these by World War II and inspired by American ideology, American modern dance matured. It was nurtured in colleges, but outgrew dance as physical education and attained recognition as dance as an art. Ballet grew American roots. Modern dance and classical ballet looked at one another, especially in that most American contribution, the musical theater, and a glorious era of dance opened.

Dancing as an Aspect of Early Mormon and Utah Culture

Leona Holbrook

Analysis of Culture

When we speak of culture we think of a commendable quality. Upon careful analysis we will realize that there are varieties and degrees of culture. It is commendable for a people to be in possession of a high degree of culture, and probably not to their credit if they are short of this attainment.

Not long ago I heard a man say, "I'm gonna take some courses and get some culture." Culture is not for one to *get*. Culture is growth, progression — a matter of *becoming*. There will be a too brief development of the theme here, that Mormons had a form of culture in their dancing. Con-

Illinois State University American Heritage Folk Dancers performing a Western square dance.

Illinois State University American Heritage Folk Dancers performing the Pioneer Suite.

sidering their total culture, a brief report on their dancing is but an "aspect."

It might be informative to see what modern writers say about "culture." Powys states,

> *Culture is what is left over after you have forgotten all you have definitely set out to learn and in this sally you get at least a useful warning against associating culture too closely with the academic paraphernalia of education.*[1]

Powys brings out the point that a true culture is indigenous. It is dependent upon the resources of the self. It is not education, but it is the product or the issue of education, thinking, and living. "Just as the best education is merged and swallowed up in culture, so the best culture is merged and swallowed up in something else."[2]

Historic Background

Mormon dancing was an outward manifestation of an inner joy, an inner grace, expressing itself in group response and group participation. As a criterion for culture it met Powys' requirements in that it was "deeper rooted and more widely human than any trained aesthetic taste, or any industriously acquired scholarship."[3] The Mormons in the time of the founding of the Church, and later at the beginning of community life in Utah employed dancing as one of their sociological-cultural patterns. Dancing is a cultural aspect of Mormon life today.

Dancing has been, through the ages, a manifestation of man's thinking in social, religious, and sometimes aggressive behavior. Through the many centuries of man's history dance has most often been considered reputable, although there has been a period of time when dance has brought disfavor upon those who engaged in it. Dance was originally part of religious ceremony. It was a creditable activity, according to the Bible, and was later employed in Medieval churches as part of church ceremony.

Philosophers and historians generally look with favor upon dancing as a cultural outgrowth of living. Folk dance "belongs to the people. It is simply expression. It formulates people's lives. It is their life. . . ."[4]

By the title of his best known work, *The Dance of Life*, Havelock Ellis appears to be an exponent of the dance, but actually he is a philosopher, and as such, he states:

> *Dancing and building are the two primary and essential arts. The art of dancing stands at the source of all the arts that express themselves first in the human person. . . There is no primary art outside these two arts, for their origin is far earlier than man himself; and dancing came first. If we are indifferent to the art of dancing, we have failed to understand, not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life.*[5]

In 1830 when the Mormon church was organized and during the next few decades, the Christian church had an attitude of hostility toward recreation. In earlier Colonial America the state, too, shared the attitude. Work had occupied a position of paramount importance because people had to accomplish a great amount of work to survive. Especially was this true of newly settled areas where industriousness was needed. America had been founded by people who revolted against the leisure class of Europe. These first comers to our shores had resented the idleness and the pleasures of their oppressors. They rationalized and called those things sinful which were quite beyond their reach. Some of these attitudes have been expressed:

> *Play must be forbidden in any and all its forms. The children shall be instructed in this matter in such a way as to show them, through the presentation of religious principles, the wastefulness and folly of all play.*[6]

In 1792 the Methodist Episcopal church in America stated: "We prohibit play in the strongest terms."[7]

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[1] John C. Powys, *The Meaning of Culture* (New York: W.W. Norton, 1939), p. VII.

[2] Ibid., p. 3.

[3] Ibid.

[4] Baker Brownell, *Art Is Action* (New York: Harper and Bros., 1939), p. 43.

[5] Havelock Ellis, *The Dance of Life* (New York: Houghton Mifflin, 1923), p. 37.

[6] Professor Franke; Quoted.

[7] H.D. Lehman and Paul A. Witty, *Psychology of Play Activities* (New York: A.S.Barnes, 1927), pp. 1-2.

Reverend C.T. Bedell, Rector of St. Andrew's Church in Philadelphia, asserted that "there is also a gravity and dignity of deportment which can make no fellowship with the lightness and frivolity of a theatre or ballroom. A professing Christian, then, engaged in such pursuits, loses at once the dignity of his assumed character."[8]

While some churches strictly forbade any form of dancing, in other churches the concession was made to allow dancing in the form of singing games or play party games. A report on southern Illinois, which was peopled by persons from Tennessee, Kentucky, and Ohio, indicates that they could play these games only when they were accompanied by their own singing.[9] An innovation of the day was the "promenade" in which couples strolled the dance hall or "promenaded" to the music for the duration of the party.

The play-party was the only acceptable form of dance, and Owens tells why "dancing" was taboo.

> *The play-party owes much of the impetus of its development to the religious fervor of early America. In practically all communities predominantly Protestant, dancing was, and is taboo. The fiddle was the "instrument of the devil," and all who danced to its strains were unfit for membership in the community church.*[10]

He explains that church members who danced the dances of the world had to seek the pardon of their membership or be expelled.

> *For the history of these play-party games, religion was almost as important as nationality. These people were Quakers, Disciples, Methodists, Baptists, or Presbyterians as to creed, but they were one in opposing the dance as a wicked sport. Most of these scrupulous consciences did not however, detect anything wrong in the traditional "playing games" of the young people. If these were follies they were time honored. Parents and grandparents had enjoyed them, and with this for recommendation they were usually free from the suspicion of evil.*[11]

It has been brought out that the fiddle was the instrument of the devil, therefore, the play party games were accompanied by the participants' own singing and not by musical instruments. Swings usually were not permitted in the dances, but where they did exist, they must be performed by holding hands, rather than by doing a "waist swing." Even with "waist swings" some participants were suspect for their attitudes as explained,

> *The attitude which the players have toward the games is criticized by the ministers, who, with few exceptions, preach that both the play-party and the dance are on the same plane with card-playing and must not be countenanced by church members.*[12]

Another writer explains diversity of opinion on the matter:

> *. . . It is clear that the church was divided on the question of the play-party. On the one hand it might tolerate and even encourage the play-party as the lesser of two evils; on the other hand, fanaticism might proceed to the point where the play-party was outlawed along with the dance.*[13]

Church-sponsored recreation did not exist in the United States in 1830. In the 1870s and 1880s the general concept of the church serving as a social institution was just beginning to come into existence. It now is considered the responsibility of churches to provide social activity and recreation for membership. More than half of the churches in America now assume this as a function. The Mormon church is one of these.

The Mormon Background

The Mormon philosophy of play as manifested in dance was radically different from that of other Christian churches in the half century from 1830-1880. The Mormons not only were allowing play, but they were advocating it and sponsoring it during this period. The membership of the early Mormon church was drawn from Puritanical New England, and from other areas where churches were opposed to play, and particularly hostile to dancing, though sometimes admitting play-party games.

The factors which allowed for such a strong variation in social pattern are probably as follows:

1. Joseph Smith and Brigham Young, the first and second presidents of the Mormon Church, stressed that temporal and physical welfare were the bases for spiritual welfare.
2. The Mormons were isolated socially and sometimes geographically. This isolation allowed them independence in developing the social plan best suited to their needs.
3. Release for mass suffering was required. A mass release provided the most wholesome adjustment.
4. Varying cultures, areas, and nationalities came together. Play, primarily manifesting itself in dance, was the best socializing force, and the one into which there could be an easy social entry.

Joseph Smith, the Prophet-founder and first President of the Church, was over six feet tall, weighed 212 pounds and was activity minded by nature. He enjoyed pistol shooting, baseball, walking, hiking, wrestling and horseback riding. For Saturday, September 22, 1838, he recorded: "I went out early in the morning, returned to breakfast at half past seven, and took an airing on horseback at nine in the morning."[14] On a Friday in October, 1842, he wrote "In the afternoon I rode out into the city and took a little exercise."[15] According to his own writings, he ice skated and engaged in "pulling sticks," a popular sport of those days. One of his biographers has written that Joseph Smith could high jump a bar equal to his own height.

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[8] G.T. Bedell, *The Renunciation: An Essay on Worldly Amusements* (New York: n.p., 1846), p. 28.

[9] David S. McIntosh, *Southern Illinois Singing Games and Songs* (Carbondale, Ill.: Illinois Normal University, 1946), pp. 2-3.

[10] William A. Owens, *Swing and Turn: Texas Play Party Games* (Dallas: Tardy Publishing Co., 1936), p. xxi.

[11] Leah Jackson Wolford, *The Play Party in Indiana* (Indianapolis: Indiana Historical Commission, 1946), p. 12.

[12] Ibid.

[13] B.A. Botkin, *The American Play Party Song* (Lincoln, Nebraska: Universtity of Nebraska, 1937), p. 21.

Joseph Smith was a competent, skillful performer in active sports, he encouraged others in those events, and promoted many other recreational activities. He favored music, drama, boating (he owned half interest in a steamboat the Maid of Iowa), dancing, and wood cutting bees.

In his own words, "A large party supped at my house, and spent the evening in music, dancing, etc., in a most cheerful and friendly manner."[16] A New Year's party was held in Smith's home that same year in which there were music and dancing until morning.

Emphasis was placed upon good company and children and adults were warned against vain, foolish amusements. Emphasis was placed upon training the young. "How important that they be taught to be sober, and avoid every vain and foolish amusement. . . . What is learnt in childhood is retained in age so then, let us teach our children the great virtues that make men good."[17]

A youth organization under the leadership of Joseph Smith met at the home of Heber C. Kimball late in January, 1843. Part of the conversation concerned itself with the "follies of youth" and "their too frequent attendance at balls, parties, etc."[18] The next meeting they convened at the home of President Smith. Heber C. Kimball was the speaker, and his speech was reported by Monroe, secretary to the group.

> *He warned them against frequenting balls and such places, which, he said, would generally lead to many evil practices, and would draw away the mind from more innocent amusements . . . He said "he had not now, nor never had, any objections to having young people meet together in social parties, or indulging in any rational amusements; but, he strongly opposed carrying it to extremes, as it generally was.*[19]

This organization was formed to serve many purposes in addition to recreation, and was a forerunner of subsequent youth organizations.

A letter addressed to the editor of *Times and Seasons*, the official church publication, queried, "I should be very much gratified by your informing me, and not only me, but the public, through the medium of your valuable paper . . . what your views are in regard to balls and dancing, as it has lately existed in our city."[20]

John Taylor, editor, explained the whole Mormon thought of that day in his answer:

> *There certainly can be no harm in dancing, in and of itself, as an abstract principle, but like all other athletic exercises, it has a tendency to invigorate the system and to promote health . . . Therefore, looking at dancing merely as an athletic exercise, or as something having a tendency to add to the grace and dignity of man, by enabling him to have a more easy and graceful attitude, certainly no one could object to it . . . As an abstract principle . . . we have no objections to it; but when it leads people into bad company and causes them to keep untimely hours, it has a tendency to enervate and weaken the system, and lead to profligate and intemperate habits. And so far as it does this, so far is it injurious to society, and corrupting the morals of youth.*[21]

The early Mormons believed that public dancing should not be approved. Members should not go to public dance halls and expose themselves to base elements. Joseph Smith records a case while the Saints were at Kirtland, Ohio, wherein twenty-two members, male and female, were disfellowshipped for "uniting with the world in a dance."[22] So the Mormons were in favor of dancing, in the right environment — their own.

An excerpt from a Daughters of Utah Pioneers pamphlet tells of one incident worth recording:

> *The labors of the day in the Nauvoo Temple having been brought to a close at 8:30, it was thought proper to have a little season of recreation. Accordingly, Brother Hans C. Hanson was invited to produce his violin, which he did, and played several lively airs, accompanied by Elisha Averett on his flute, among others, some very good lively dancing tunes. This was too much for the gravity of Brother Joseph Young, who indulged in dancing a hornpipe, and was soon joined by several others, and before the dance was over, several French fours were indulged in. The first was opened by President Brigham Young and Sister Whitney and Elder Heber C. Kimball and partner. The spirit of dancing increased until the whole floor was covered with dancers.*[23]

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[14] Joseph Smith, Jr., *History of the Church of Jesus Christ of Latter-day Saints* (Salt Lake City: Deseret Book, 1971), 1:362.

[15] Ibid., p. 180.

[16] Ibid., p. 362.

[17] *Evening and Morning Star*, 1 (June 1832):8.

[18] J.M. Monroe, "A Short Sketch of the Rise of the Young Gentlemen and Ladies Relief Society of Nauvoo," *Times and Seasons* 4 (1 April 1843):154-57.

[19] Ibid., p. 155.

[20] Hemoni, "To Parents," *Times and Seasons* 5 (1 April 1844):486.

[21] Ibid.

[22] Smith, *History of the Church*, 2:519-20.

[23] Kate B. Carter, *Bands and Orchestras of Early Days*, Pamphlet of the Daughters of the Utah Pioneers, December 1941.

A number of Nauvoo musicians formed a Quadrille band for use at dancing parties, and were given the full approval of President Smith.

Under Joseph Smith's leadership dance and other forms of recreation were sponsored because his followers were socially isolated, because they were organized with intimate social relationships, because they were good followers, and because the doctrine had been propounded "Man is that he might have joy." Because they differed from other people in religious beliefs, it was easy for them to differ in their thinking about dancing, which had become a religious or church affair. They were beyond the realm of social control of other groups, and free to develop their own social pattern. Perhaps such unusual action is evidence of a culture for as Powys states, "The more culture a man has, the more austerely does he abide by his own taste."[24] In this early social isolation, and in this independence of thought and action, dance, a cultural aspect of Mormon life, was given its foundation.

> *The truth is that as education is only real education when it is a key to something beyond itself, so culture is only real culture when it has diffused itself into the very root and fibre of our endurance of life. Culture becomes in this way something more than culture. It becomes wisdom; a wisdom that can accept defeat, a wisdom that can turn defeat into victory.*[25]

On June 27, 1844, Joseph Smith was assassinated and Brigham Young became the acting leader of the Church. He followed the precedent of Joseph Smith, by sponsoring recreational activities.[26] He was confronted with problems of mass migration and colonization under most adverse conditions. His followers were a harried people, as well prepared as could be, under the circumstances, and assembled from diverse areas. In the October, 1844 issue of *Times and Seasons*, he warned the saints

> *not to mingle in the vain amusements and sins of the world . . . and so far at least as the members of the church are concerned, we would advise that balls, dances and other vain and useless amusements be neither countenanced nor patronized; they have been borne with, in some instances heretofore for the sake of peace and good will. But it is not now a time for dancing or frolics but a time of mourning, and of humiliation and prayer . . . If the people were all righteous, it would do to dance, and to have music, feasting and merryment . . . All amusement in which saints and sinners are mingled tends to corruption, and has a baneful influence in religious society.*[27]

He advocated not mingling with the world in recreation, and thus he might seem to have been in opposition to dance and to recreation.

Brigham Young not only enjoyed recreational pursuits himself, but he often included discussions of recreation in his sermons to his people. Dance came in for attention, too. Recreation was not a tenet of religious teaching, but was a part of the life of a religious man. He felt that dancing has its place. It is to be seen that he had a feeling of propriety. He sometimes counselled for dance and other amusements; sometimes he opposed them. His attitude may seem inconsistent when we take a single instance, but in his over all philosophy great consistency was shown. Propriety and need were the prime influencing factors in Brigham Young's philosophy of dance in recreation.

After the Mormons had crossed the Mississippi from Nauvoo, they camped at Sugar Creek.

> *The night of March 1, (1846) after they had pitched camp in the usual manner of emigrants, President Young had the 'brethren and sisters' out in a dance to the tune of Captain Pitts brass band.*
>
> *A dance! How could they? Indeed, the Iowans who gathered round could scarcely believe their eyes.*
>
> *The men cleared away the snow in a sheltered place. Warmed and lighted by the blazing logs of their fire, fifty couples, old and young, stepped out in the dance.*[28]

While the Mormons were camped at Winter Quarters in 1846, winter came on and many of the Saints died. Others were cold, hungry, grieving or ill. Brigham Young realized the need for developing their courage for the task that lay ahead. He called for several loads of wood to be piled near the bowery, and on a certain evening the people were called together. In the light of the cheering fire he said to his people, "I want you to sing and dance and forget your troubles. . . . We must think of the future that lies ahead and the work which is ours. We are to build the Kingdom of God in a new Zion. Let's have some music and all of you dance." According to Milton R. Hunter[29] they danced waltzes, polkas, and quadrilles to Pitts' brass band. During the trek quadrilles and minuets were danced on the hard ground around the camp-fires.

In 1846 Colonel Thomas L. Kane witnessed a party held in honor of the Mormon Battalion just prior to its leaving. He described the event in these words before the Historical Society of Pennsylvania, March 26, 1850:

> *The afternoon before was appropriated to a farewell ball, and a more merry dancing rout I have never seen . . . It was the custom, whenever the larger camps*

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[24] Powys, *Meaning of Culture*, p. 9.

[25] Ibid., p. 4.

[26] Susa Young Gates and Leah D. Widtsoe, *Story of Brigham Young* (New York: Macmillan, 1930), p. 242.

[27] *Times and Seasons* 5 (1 October 1844):668-70.

[28] Marguerite Cameron, *This is the Place* (Caldwell, Idaho: Caxton Printers, 1939), p. 98.

[29] Milton R. Hunter, *Utah in Her Western Setting* (Salt Lake City: Deseret News Press, 1943), p. 206.

> *rested for a few days together to make great arbors, or boweries, as they called them, of poles and brush . . . In one of these where the ground had been trodden firm and hard . . . was gathered now the mirth and beauty of the Mormon Israel . . . With the rest, attended the Elders of the Church within call, including nearly all the chiefs of the High Council, with their wives and children. They, the gravest and most troubleworn, seemed the most anxious of any to be the first to throw off the burden of heavy thoughts. Their leading off the dancing in a great double cotillion, was the signal bade the festivity commence. To the canto of debonair violins, the cheer of horns, the jingle of sleigh-bells, and the jovial snoring of the tambourine, they did dance! . . . French fours, Copenhagen jigs, Virginia reels, and the like; forgotten figures executed with the spirit of people too happy to be slow, or bashful, or constrained. Light hearts, lithe figures, and light feet had it their own way from an early hour till after the sun dipped behind the sharp skyline of the Omaha hills . . . Well as I knew the peculiar fondness of the Mormons for music, their orchestra in service on the occasion astonished me by its numbers and fine drill . .*
>
> *When the refugees from Nauvoo were hastening to part with their table ware, jewelry, and almost every other fragment of metal wealth which they possessed that was not iron, they had never thought of giving up the instruments of this favorite band.*[30]

At Winter Quarters on January 14, 1847, Brigham Young is credited with having had a revelation, which reads in part: "If thou art merry, praise the Lord with singing, with music, with dancing, and with a prayer of praise and thanksgiving."[31] This gave the Mormons the final sanction they needed for dancing, the sustaining and morale building activity which was to become a part of their cultural pattern.

Dance was a ready relief from the tribulations and the oppressions of mind. It was a relaxation from toil, a tool of social intercourse, and it maintained group solidarity. Clarissa Young Spencer, a daughter of Brigham Young has written:

> *One of father's most outstanding qualities as a leader was the manner in which he looked after the temporal and social welfare of his people along with guiding them in their spiritual needs. On the great trek across the plains when everyone but the most feeble walked the greater part of the way, the Saints would be gathered around the campfire for evening entertainment, if the weather was at all favorable. Then songs would be sung, music played by the fiddlers, and the men and women would forget the weariness of walking fifteen miles or so over a trackless desert while they joined in dancing the quadrille. It was his way of keeping up "morale" before such a word was ever coined.*[32]

Jay B. Nash states:

> *In times of crises, individuals draw closer and closer together effecting group solidarity . . . Individual differences are overlooked, the good of all becomes paramount . . . There is a unity of purpose — there is morale.*[33]

The first group of Mormon pioneers left Winter Quarters on April 5, 1847. In this company of one hundred and forty eight there were only three women, and these were married. Many forms of amusement were participated in, including some rough-and-tumble dancing in which the men whirled one another about. On the morning of May 29th Brigham Young called his company together and said, "I have let the brethren dance and fiddle . . . night after night to see what they will do." He spoke sharply to them of excesses in all things,

> *You do read of men praising the Lord in the dance, but who ever heard of praising the Lord in a game of cards? . . . If any man has sense enough to play a game of cards, or dance a little without wanting to keep it up all the time . . . Last winter when we had our seasons of recreation in the council house, I went forth in the dance frequently, but did my mind run on it? No. To be sure, when I was dancing, my mind was on the dance, but the moment I stopped in the middle or end of a tune, my mind was engaged in prayer . . .*[34]

After reaching the valley of the Great Salt Lake some of the original company returned to meet other Saints. A group led by John Taylor met this band at the Sweetwater River, about four hundred miles east of the Great Salt Lake. A supper was held in celebration and

> *preparations were made for dancing; and soon was added to the sweet confusion of laughter and cheerful conversation the merry strains of the violin, and the strong clear voice of the prompter directing the dancers through the mazes of quadrilles, Scotch-reels, French-fours and other figures of nameless dances.*[35]

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[30] Thomas L. Kane, *The Mormons* (Philadelphia: King and Band, 1840), pp. 29-32.

[31] *Doctrine and Covenants of the Church of Jesus Christ of Latter-day Saints* (Salt Lake City: George Q. Cannon & Sons, 1898), section 136:28, p. 491.

[32] C.Y. Spencer, *One Who Was Valiant* (Caldwell, Idaho: Caxton Printers, 1940), p. 162.

[33] Jay B. Nash, *Building Morale* (New York: A.S. Barnes, 1942), p. 150.

[34] Brigham Young as quoted by William Clayton, journal published in *Heart Throbs of the West* (Salt Lake City: Daughters of the Utah Pioneers, 1939-51), 6:254-55.

[35] B.H. Roberts, *The Life of John Taylor* (Salt Lake City: George Q. Cannon & Sons, 1892), p. 192.

At the close of the gala time Elder Taylor commented, "We felt mutually edified and blessed."[36]

Dancing was the most apparent play form of the Mormons on their westward trek. The play of a people is the most revealing single activity in which they engage. Various theories exist for play as a sociological phenomenon. Herbert Spencer[37] claims that play was merely the expression of surplus energy. This theory cannot support itself for dancing emigrants who were foot weary from traveling the rough and trying miles to their western goal. Rousseau,[38] Karl Groos,[39] McDougall,[40] and Joseph Lee[41] explain that an innate desire is the motivating factor in play. This theory can be supported when one understands that the rigors of the travelling day brought satisfactions in accomplishment, but brought little chance for social intercourse. Mitchell and Mason[42] assert that play is a natural means of self expression. Writers in the field of sociology emphasize the group factors in participation in play activities.

The Mormon engagement in dancing can be explained by the inclusion of elements from those theories that are accepted above. Man has a natural tendency for activity and self-expression. It is a diversion from routine work, a method of relaxation and rest, even through it continues to be motor activity. It brings added joy to life and recognizes the factor that group activity is needed.

Dancing, during the migrations, kept the people warm in group assembly during cold evenings on the great plains. Dancing, combined with prayer and short inspirational talks kept the emigrants in better accord than long assemblies with no seating provisions. A naturally clear area in a wagon enclosure was selected, a fire lighted and warmed the fringes, and the orchestra was simple in organization.

Some emigrant companies were fortunate enough to have a hand organ. Usually, without its being removed from the wagon, it formed the basis for the accompaniment. Other instruments used were the fiddle, accordian and flute.

In the collection of musical instruments at the Utah State Capitol is a concertina which belonged to John Webster and is said to have been played for social events of the pioneers in their westward trek across the plains. A lyre and a left handed violin belonging to William Pitt were music makers in 1847 in the long trek. William Pitt also played the trumpet in the Nauvoo Brass Band which remained quite intact and played later in the Salt Lake Theater. William Fowler's violin and piccolo are in the collection. As a company captain he came with English emigrants, presumably in the handcart companies. Handcarts were the most usually employed transportation with those peoples. His instruments were said to have provided music on the journey.

Reports of pioneer activity give confirmation to the place of music, song, and dance for pioneers on the march. Mrs. Ebenezer B. Beesley says her husband played his violin with the British handcart companies.[43] The collection includes two flutes of his that are said to have been played in early day dances. "William Clayton in his journal . . . speaks of the part music played in the life of the tired pioneer, when at the end of a day's journey the musician would strike up a tune and the group would join in dance and song."[44]

It is not to be thought that dances were common. They were not held every night.

> *Morning and evening prayers and songs of praise were never omitted in the camps, and occasionally a dance was enjoyed, the companies generally being favored with musical talent.*[45]

The Mormons in Utah

In the Great Salt Lake Valley the Mormons had recreations of a family and community nature. During the first few years they danced on dirt floors in log cabins and these dances and parties "were a regular and important part of their lives."[46] Space was cleared by moving the furniture out of doors and "through many a winter night could be heard the strains of the violins accompanying the dancers."[47]

Captain Howard Stansbury, who explored the basin of the old Lake Bonneville, was in the valley from August 27, 1849, until August 27, 1850. He wrote, " . . . balls, parties and merry-makings . . . formed a prominent and agreeable feature of the society."[48] Stansbury said that Brigham Young mingled freely at these events, tempering them with his influence.

In 1850 an amusement resort was built up in the hot springs area at the north of the city. An elevated wooden dance floor provided quite an atmosphere, and some of these parties were called "balls."

Mrs. Spencer tells of a party at Brigham's Mill, on Christmas night. A dinner was held at midnight and dancing continued until five in the morning.[49]

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36. Ibid.
37. Herbert Spencer, *The Principles of Psychology* (New York: D. Appleton, 1875), 2:629-30.
38. W.P. Bowen and E.D. Mitchell, *Theory of Organized Play* (New York: A.S. Barnes, 1934), p. 186.
39. Karl Groos, *The Play of Man* (New York: D. Appleton, 1901).
40. W. McDougall, *An Introduction to Social Psychology*, 14th ed. (Boston: John W. Luce, 1921), pp. 110-15.
41. Joseph Lee, *Play in Education* (New York: Macmillan, 1914), p. iii.
42. E.D. Mitchell and B.S. Mason, *The Theory of Play* (New York: A.S. Barnes, 1934), p. 65.
43. Kate B. Carter, *Heart Throbs of the West*, (Salt Lake City: Daughters of the Utah Pioneers, 1939-51), 6:379.
44. Kate B. Carter, *Bands and Orchestras*, p. 117.
45. G.A. Smith, *The Rise, Progress and Travels of the Church of Jesus Christ of Latter-day Saints*, 2nd ed. (Salt Lake City: Deseret News Office, 1872), p. 18.
46. C.Y. Spencer, *One Who Was Valiant* (Caldwell, Idaho: Caxton Printers, 1940), p. 162.
47. Ibid.
48. Howard Stansbury, *Exploration and Survey of the Valley of the Great Salt Lake of Utah* (Philadelphia: Lippincott, Granbo & Co., 1852), p. 138.
49. Spencer, *One Who Was Valiant*, pp. 162-63.

Dancing in Utah is considered by church historians to have been important, for, "this activity was probably the most common amusement of the founding of our State, being enjoyed in every city, town and hamlet in Utah.[50]

> *In some of the settlements dancing schools were established. In Brigham City as early as 1853 a dancing school was opened. It was under the direction of John Bynon. "Money Musk," "Twin Sisters," and all of the other old dances were taught. "Blindman Jones" with his fiddle furnished the music for these occasions. Later he was accompanied by the accordion.*[51]

Dancing groups were formed and schools of dance were organized.

> *"The Mormons love dancing," says the apostate John Hyde. "Almost every third man is a fiddler, and every one must learn to dance. In the winter of 1854-1855, there were dancing schools in almost every one of the nineteen school houses, and necessarily so much more attention to dancing involved so much less attention to study. Just so much less education and just so much more injury."*[52]

In Andrew Jenson's Encyclopedic History it is reported that the first recorded celebration of Independence Day by the Utah Pioneers was held at Black Rock Beach. The procession of 150 carriages took four hours to make the trip. Dancing, bathing and other activities were engaged in. A night encampment was made, and the party returned the next day. Successively, Garfield beach in 1875, Lake Shore resort in 1878, Lake Park in 1886, and Saltair in 1893 were built as bathing resorts with dance floors or pavilions. Lindsay Gardens in 1865 was built with a bowery for dancing, which was replaced in 1875 by a large dance hall. Calder's park, later Wandamere, and now Nibley Park had a large dance hall in 1865. Fuller's Hill, a park lying between Fourth and Fifth South Streets and bounded by Tenth and Eleventh East Streets had a dance hall in 1862 when Magnus Olsen's band played there.

In the spring of 1870 William Wagstaff made a park in the present Gilmer Park area. A dancing bowery was added. It is described by William F. Handley "as built with a wooden floor where three quadrille sets could participate at one time and leave room for the 'fiddlers'."[53] Wagner's Brewery Resort was set up in the mouth of Emigration Canyon in 1865. There was scheduled dancing on all holidays. Many other resorts, parks and outing areas were developed later, to accommodate dancing and other recreational activities.

At the Legislative Festival held in the Territorial House, March 4, 1852, Brigham Young expressed his idea about recreation and dance. Of dance he said:

> *I want it distinctly understood that fiddling and dancing are no part of our worship. The question may be asked, What are they for, then? I answer, that my body may keep pace with my mind. My mind labors like a man logging, all the time; and this is the reason why I am fond of these pastimes — they give me a privilege to throw everything off, and shake myself, that my body may exercise, and my mind rest. What for? To get strength, and be renewed and quickened, and enlivened, and animated, so that my mind may not wear out."*[54]

He further explained his own participation in the dance as a recreational activity. Brigham Young looked upon play as an essential activity for a change of routine, and to provide relaxation. He thought of it as something for the temporal, to sustain the spiritual. He always emphasized moderation.

The capitol city of Utah was established at Fillmore. The 4th of July, 1852, was celebrated "with spirit at Fillmore City, the capitol of Utah, by orations, toasts, the firing of guns, etc., closing with a grand ball in the evening."[55]

The "Social Hall" in Salt Lake City was dedicated Saturday, January 1, 1853. The opening exercises culminated with a grand ball in the evening. Invitations were issued by Brigham Young.

An artist with Colonel Fremont's expedition, S.N. Cawalks, was invited to a ball in April, 1854. He wrote of it:

> *The utmost order and strictest decorum prevailed. Polkas and waltzing were not danced; country dances, cotillions, quadrilles, etc., were permitted.*
>
> *At the invitation of Governor Young, I opened the ball with one of his wives. The Governor, with a beautiful partner, stood vis-a-vis. An old fashioned cotillion was danced with much grace by the ladies, and the Governor acquitted himself very well on "light fantastic toe."*[56]

Benjamin Ferris, secretary of Utah Territory in the winter of 1852-53, received an invitation to the Social Hall for a party in January of 1853. As did all others, he contributed his share of the expenses of the party. This is his description:

> *The party was large, and, after a goodly number had assembled, the business of the evening was opened by a short prayer; after which dancing commenced, and was kept up during the whole evening. A band of music, which performed exceedingly well, was stationed on the*

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[50] Hunter, *Utah*, p. 208.

[51] Levi Edgar Young, *The Founding of Utah* (New York: Scribners, 1923), p. 329.

[52] Quoted in Andrew Love Neff, *History of Utah 1847 to 1869* (Salt Lake City: Deseret News Press, 1940), p. 599.

[53] Kate B. Carter, *Heart Throbs of the West*, 5:96.

[54] John A. Widstoe, ed., *The Discourses of Brigham Young* (Salt Lake City: Deseret Book, 1925), pp. 373-74.

[55] *Millennial Star* 14 (13 November 1852):601.

[56] S.N. Cawalks, *Incidents of Travel and Adventure in the Far West* (New York: Derby and Jackson, 1857), pp. 156-57.

> *raised platform, and there was room enough on the main floor for half a dozen sets of cotillions.*[57]

Mrs. Ferris, the secretary's wife, wrote, "Dancing continued fast and furious till a late hour. Each man danced with two women at a time."[58] A French traveller claimed that the Mormons had invented a new type of dance, a double quadrille, in which each gentlemen had two ladies.[59]

Levi Edgar Young says of the early day dances:

> *The dance consisted of a common movement, such as swaying or stamping, done by a group of men and women to the accompaniment of rhythmic cries and hand-clappings. Chief among these were the quadrilles, polkas, Scotch reels, and minuets . . . A waltz was now and then indulged in.*[60]

John Hyde, Jr., said that the church was opposed to waltzes, mazurkas, and schottisches but favored cotillions, contra-dances and reels.[61] Burton said that polkas were disapproved of. He described a thirteen hour party in the Social Hall with Brigham Young leading off in the first cotillion:

> *Dancing seems to be considered an edifying exercise. The Prophet dances, the Apostles dance, the Bishops dance. . . . [The dance] is not in the languid, done-up style that polite Europe affects; as in the days of our grandparents, "positions" are maintained, steps are elaborately executed, and a somewhat severe muscular exercise is the result.*[62]

Professor Dominico Ballo, trained in Milan, and ex-bandmaster of West Point, was the leader of the Social Hall orchestra. His services as director were voluntary. He was a clarinet player of exceptional ability. Brigham Young made frequent statements to explain his attitude toward dance:

> *Those that have kept their covenants and served their God, if they wish to exercise themselves in any way, to rest their minds and tire their bodies, go and enjoy yourselves in the dance. . .*[63]

At the dedication of the Salt Lake Theater, March 6, 1862, he said:

> *There are many of our aged brethren and sisters, who through the traditions of their fathers and the requirements of a false religion, were never inside a ball-room or a theater until they became Latter-day Saints, and now they seem more anxious for this kind of amusement than are our children. This arises from the fact they have been starved for many years for that amusement which is designed to buoy up their spirits and make their bodies vigorous and strong, and tens of thousands have sunk into untimely graves for want of such exercises to the body and mind. They require mutual nourishment to make them sound and healthy. Every faculty and power of both body and mind is a gift from God. Never say that means used to create and continue healthy action of body and mind are from hell.*[64] 9:244
>
> *I am opposed to making a cotillion hall a place of worship.*[65] 9:194
>
> *I am opposed to have cotillions or theatrical performances in this Tabernacle. I am opposed to making this a fun hall, I do not mean for wickedness, I mean for the recuperation of our spirits and bodies. I am not willing that they should convert the house that has been set apart for religious meetings into a dancing hall.*[66] 9:195
>
> *Those who cannot serve God with a pure heart in the dance should not dance.*[67] 6:149
>
> *If you want to dance, run a foot race, pitch quoits, or play at ball, do it, and exercise your bodies, and let your minds rest.*[68] 6:149

In a speech given in the Old Tabernacle on April 9, 1852, he admonished the people to be careful in their recreations, and not to mingle in such activities when away from the body of the Church. Particularly did he instruct the Elders who were going out as missionaries.

> *The whole world could not hire a good, honest, sound Presbyterian, of the old fashion and cut, to look into a room where a company of young men and women were dancing, lest they should sin against the Holy Ghost . . . Some wise being organized my system, and gave me my capacity, put into my heart and brain something that delights, charms, and fills me with rapture at the sound of sweet music. I did not put it there . . . It was the Lord, our Heavenly Father, who gave the capacity to enjoy these sounds . . . But the greater portion of the sectarian world consider it sacrilege to give way to any such pleasure as even to listen to sweet music, much more to dance to its delightful strains.*[69]

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[57] B.G. Ferris, *Utah and the Mormons* (New York: Harper and Brothers, 1854), P. 304.

[58] B.G. Ferris, *The Mormons at Home* (New York: Dix and Edwards, 1856), P. 157.

[59] Jules Remy, *Voyage au Pays des Mormons* (Paris: E. Dentu, 1860), 2:151.

[60] Young, *Founding of Utah* (New York: Charles Scribner's Sons, 1923), p. 329.

[61] John Hyde, Jr., *Mormonism: Its Leaders and Designs* (New York: W.P. Fetridge, 1857), p. 36.

[62] Richard F. Burton, *The City of the Saints* (New York: Harper and Brothers, 1862), pp. 230-31.

[63] Widstoe, *Discourses of Brigham Young*, p. 373.

[64] Ibid.

[65] Ibid., p. 378. 9:244.

[66] Ibid., p. 374 9:194

[67] Ibid., pp. 374-75. 9:195.

[68] Ibid., p. 375. 6:149.

[69] Brigham Young in *Journal of Discourses* (London: Latter-day Saints' Book Depot, 1862), 1:48.

He continued:

> *I had not a chance to dance when I was young, and never heard the enchanting tones of the violin, until I was eleven years of age; and then I thought I was on the high way to hell, if I suffered myself to linger and listen to it. I shall not subject my little children to such a course of unnatural training, but they shall go to the dance, study music, read novels, and do anything else that will tend to expand their frames, add fire to their spirits, improve their minds, and make them feel free and untrammeled in body and mind. Let everything come in its season, place everything in the place designed for it, and do everything in its right time.*[70]

According to Spencer, the Young family enjoyed many outings at Brighton Resort and on the Great Salt Lake. President Young built and launched the first pleasure craft, a forty foot boat, used on Great Salt Lake. Aptly enough it was named the *Timely Gull.*[71]

The Mormons were instructed to maintain balance in their day's activities, and not to play until they had discharged the full responsibilities of their religious duties. Most of their recreational activities were held during the winter season, and as the spring farming came on Brigham's people were admonished to bring their dancing parties to a close and to attend to their other labors.

Brigham Young believed that his people should be spiritually rounded in their recreational activities. He said:

> *When you go to amuse, or recreate yourselves in any manner whatever, if you cannot enjoy the Spirit of the Lord then and there, as you would at a prayer meeting, leave that place; and return not to such amusements or recreation.*[72]

Later he stated:

> *Is there anything immoral in recreation? If I see my sons and daughters enjoying themselves, chatting, visiting, riding, going to a party or dance, is there anything immoral in that? I watch very closely and if I hear a word, see a look, or a sneer at divine things or anything derogatory to a good moral character, I feel it in a moment, and I say, "If you follow that it will not lead to good, it is evil. . ."*[73]

At a dancing party in 1854 he said:

> *I consider this a suitable place to give some instructions. The world considers it very wicked for a Christian to hear music and to dance.*[74]

Then he went on to justify dancing.

A public building was built first in every community. This served for the local school, for a house of worship and for socials. Later developments were for church buildings in organized wards which included separate recreation halls attached to each church.

In the days of Mormon beginnings in Utah towns the whole family went to the dance. The babies slept in baskets, boxes, or bundles of blankets, and the children probably romped during the early part of the evening, but slept on the benches as the night wore on.

Parties always were opened with prayer and dancing parties were started with a grand march. Waltzes, polkas, Scotch reels, minuets, and quadrilles kept the merrymakers busy until around midnight, when family basket lunches were opened. Sometimes a group lunch would be served to all. Their parties often continued to two or three in the morning and closed with prayer.

Mormon settlements were made by individuals who were sent. They were chosen for their ability to contribute to economic and social progress. It was the practice to send people of special abilities to colonize a new area. When settlements were made, "President Brigham Young saw to it that each town had its share of good musicians."[75]

The Mormon pioneers from the Mississippi Valley environment and those with a more staid eastern heredity preserved many of the more formal types of dances they had acquired as a social heritage. They danced successively on rough grounds, on rough floorings, and finally in amusement halls. They wore the heavy shoes and clothes, first of the emigrant, later of the worker, and eventually of the accomplishing farmer. The surroundings, the clothing, and the environment would sometimes affect the finesse with which a dance figure would be executed.

The conduct of persons at dances during the emigration and into this century would not be considered always "controlled." Reports may indicate that some dances and dancers may have been robust, but they were never rowdy. During the first years in Utah, the performance of dances was generally conservative, stately, and genteel. The unfinished buildings, the orchestra, and the presence of tired and sleeping children, however, did not lend a "ballroom atmosphere."

The emigrants who had been converted in the many mission fields had their own mores and customs. Social activity, recreation, and dancing were the strong assimilation factors that brought them into the group. The desire to play is common to all peoples and was one of the fundamental means of bringing about and maintaining group solidarity. In giving up their homelands and their old mores, and in taking up a new abode and a new religion they were in position for full acceptance of new social ways. The whole territory was isolated socially, geographically, and culturally, and they were in a position to develop their new modes of behavior with no significant objections.

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[70] Ibid.

[71] Spencer, *One Who Was Valiant*, p. 170.

[72] Brigham Young in *Journal of Discourses*, 1:113.

[73] Widstoe, *Discourses of Brigham Young*, pp. 365-66.

[74] Matthew F. Cowley, *Wilford Woodruff* (Salt Lake City: Deseret News, 1909), p. 354.

[75] Kate B. Carter, Lesson Pamphlet of 1944, in *Heart Throbs of the West*, p. 493.

President Brigham Young counselled parents to lead out in recreation with their children. He advised bishops in their settlements to encourage all phases of recreational programs. Sunday Schools were given encouragement to have parties and dances. The Young Ladies' Mutual Improvement Association and the Young Men's Mutual Improvement Association took on the responsibility of recreation in the arts. Emphasis has been given in dance, as may be witnessed in the June Conferences of recent years when the auxiliary organizations of the church bring together participating members from all over the world. Modern dances and the old dances have brought several thousand performers to this annual display, where the presentation is coordinated into a colorful and memorable portrayal of church youth who dance. Brigham Young promoted recreation and dance because it was expedient to do so. The groundwork was laid, but the organizations that carried on his philosophy were developed in later days.

While the Mormons by social and geographic ostracism were able to overcome the opposition of most Protestants to dance, still it should not be thought that they were "left wing" in dancing. It might be called to the attention again that they were admonished not to go to public dances nor to mix with the gentiles, that round dances (partner dances) were kept at a minimum, and that employment of the waist swing was discouraged. They were more "middle of the road." This is what some other groups were doing in the 1850s.

> *Of all frontier amusements, dancing continued to hold first place. In the towns every new building that went up was the signal for a dance by way of dedication. This was accompanied by the little brown jug and a feast. This custom known as "house warming" was varied by the Methodists who ruled out the dance and liquor, but enjoyed a good meal and games. In more religious communities everybody played authors. Dances were the universal indoor amusement, however. They were held on every holiday, and on any other occasion for which an excuse could be found. They were held in homes, barns, stores, restaurants, courthouses, hotel dining rooms, and even on the prairie.*
>
> *A man in Buffalo County, Dakota Territory, went to a place about ten in the morning and found the family just arising. The ceiling bore marked evidence of a dance the previous evening; there were marks on it made by male dancers. It was the custom for a gentleman to swing his lady around and kick the ceiling, then swing her around and kick the ceiling again. One dancer could not kick any higher than the wainscoting but just the same he was considered a good old sport.*[76]

In many other towns of the frontier from 1850-1900 parties were given which would compare with those held by the Mormons on the dirt floors of pioneer cabins, in amusement halls, and in the old Social Hall. That is they had parties, balls, and cotillions in which people conducted themselves with decorum and dignity. Everett Dick reports a number of each variety.[77]

The dancing in which Mormon people have participated has been of two main types, although the one has been an outgrowth of the other. The typical early American rounds, squares, reels, and waltzes of the 19th Century are now called "folk dances," although it was the "social dance" form of that century. The dance identified with the 20th Century is primarily "social dance" with the revival of the older forms.

The dances of these people did not require a high degree of skill for performance, and they brought the people together in this phase of their living, making an individual participation in group and total solidarity. There was a potency in group relationships and group interaction. Individuals assembled from various sections blended into the group through dancing activity. Dance was a means of assimilation, and of true socialization. Converts from foreign lands, through the gateway of dance activity, had social access to individuals with whom they could have had little language intercourse. With a community of action, and mutual basis for participation, there were sown the seeds of a culture pattern.

The Church of Jesus Christ of Latter-day Saints has continued to give emphasis to dance in all of its reputable forms. Ballet, ballroom, folk, square and modern dance carry a cultural and quality expression. Dance is a contemporary, cultural, creditable activity in Utah, stemming from early Mormon practices and practiced by modern Mormons.

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[76] Everett Dick, *The Sod-House Frontier, 1854-1890* (New York: D. Appleton, 1938), pp. 365-66.
[77] Ibid., pp. 364-71.

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Dance In Eskimo Society–An Historical Perspective

Rick and Gail Luttmann

My arms, they wave high in the air,
My hands, they flutter behind my back,
They wave above my head
Like the wings of a bird.
Let me move my feet.
Let me dance.
Let me shrug my shoulders.
Let me shake my body.
Let me crouch down.
My arms, let me fold them.
Let me hold my hands under my chin.

Central Eskimo song
(Houston 1972)

It has been well documented by observers of Eskimo culture that the Eskimo engage in a story-pantomime form of dance done to the accompaniment of drums and chants. In the gently swaying up-and-down motions of the women, and the vigorous foot-stomping gestures by the men, vignettes of Eskimo life and cultural values are acted out during ceremonial and social gatherings. Through dance, nearly every phase of Arctic subsistence is portrayed, from the gathering of wild berries and hunting of polar bears, to the joking and teasing of friends. The dances have always played an important role in Eskimo culture as an expresssion of their inner and spiritual life. Dances often establish a perspective on some aspect of everyday life or recount an important historical or personal event in the dancer's life. Some early dances had ritualistic or religious significance and were done as part of specific ceremonials. Early descriptions of Eskimo dancing and ceremonies are contained in Birket-Smith (1936), Dall (1884), Edmonds (1899), Hawkes (1913; 1914), Lantis (1947), and Murdoch (1892), among others.

Nelson (1899) observed that:

> *Among the Eskimos . . . the [dance] festivals form some of the most important features of their social life. . . . These festivals serve to enliven the long, depressing evenings of Arctic winter, and at intervals render the cold, stormy season a period of enjoyment and feasting. They serve also to promote friendly intercourse between the people of adjacent villages and districts. Through the festival comes an interchange of products and manufactures of different localities, and above all, they are important in expressing and carrying out the religious beliefs and observances of these people.*
>
> *In addition to the dances performed during the various festivals and . . . ceremonies, various others are practiced among the Eskimos. . . . These . . . are generally executed for pastime, and are often merely a series of movements supposed to be graceful or pleasing; at other times they are distinctly symbolic, frequently carrying out and illustrating a long narrative by gestures and sometimes accompanied by song. . . . The object of some [dances] is apparently to amuse the spectators, and the successful dancers frequently cause great laughter among the assembled people by the absurdity of their attitudes and movements.*

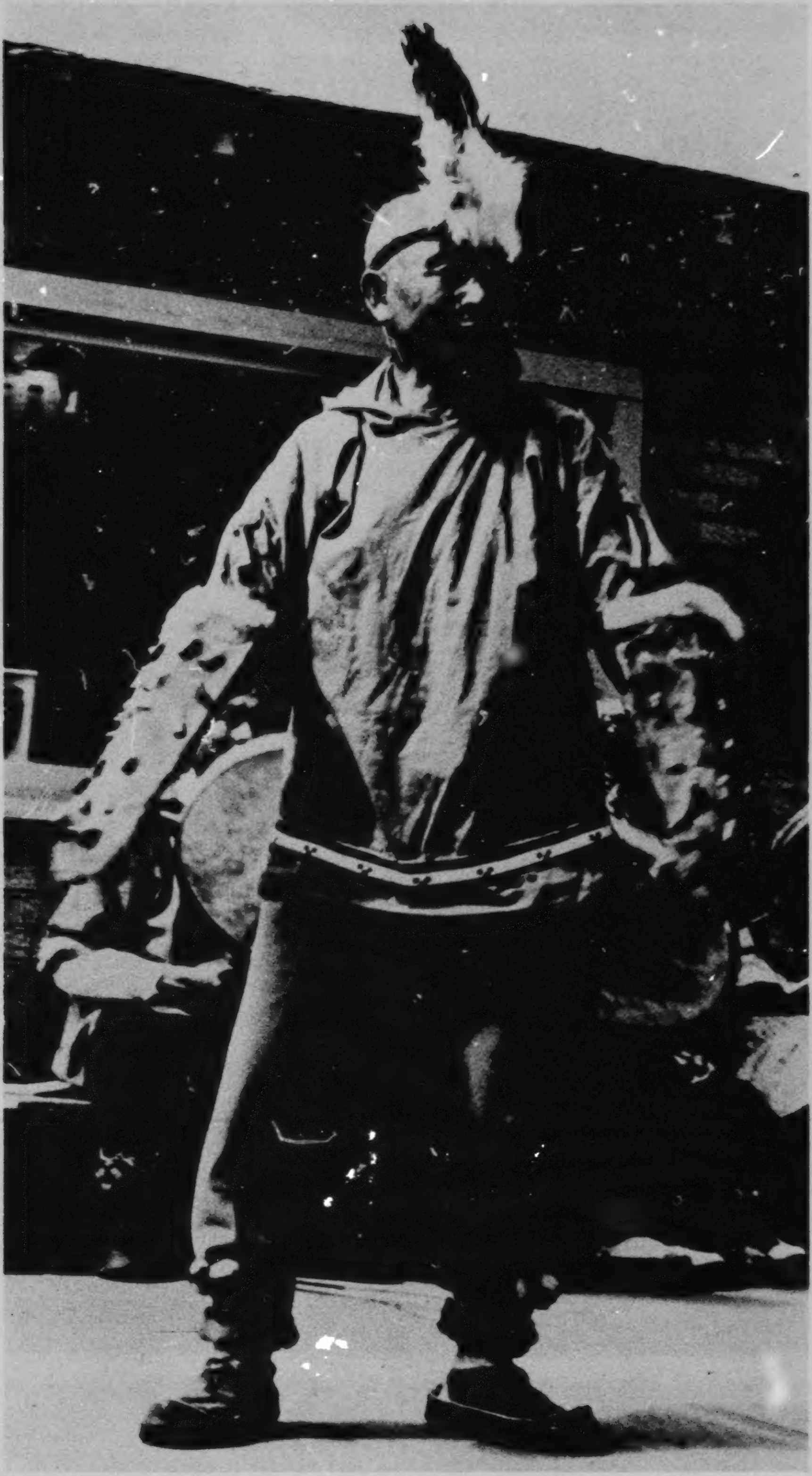
Nelson further documented the importance of dance in Eskimo culture: "A ceremonial dance is performed by a stranger who enters for the first time the kashim ['commun[illegible] center'] of the village. . . . In this way he is considered to have introduced himself properly. . . " (op.cit.).

Ager (1975) points out that Eskimo dancing serves to reinforce such cultural values as hospitality, good memory, independence and self-reliance, a sense of humor, and the value of complementary sex roles.

van den Steenhoven (1959) gives "some impressions of cultural aspects so traditionally important to all Eskimo: their song and dance. . . . These . . . — which . . . sometimes amount to real human documents — seem a principal means to break the Eskimo's everyday monotony: here their culture provides them with a wide scope to express their feelings, their imagination, their poetical nature."

Arima (1974) comments that:

> *The drum dance, which combines the booming beat of a large tambourine drum with poetic song and dance, is perhaps the most pleasurable and intense expression of Eskimo culture. . . . Drum dancing is an important focus for social life. Not only does it intensify interaction and*



sentiment within the local group, it helps establish relations with strangers. . . . Although socioeconomic aspects may be seen, the drum dance should be first considered in its essence as the prime aesthetic manifestation of Eskimo life.

Dance and Song

Eskimo dances have very little horizontal motion on the floor by the men, and none by the women. Women keep time by bending and straightening their knees to the beat, while the men generally stamp with one foot. Both convey the meaning of the dance by gesturing with the arms, the man's motions being vigorous and staccato, the woman's graceful and flowing. The exact style of dance and number dancing at one time vary with geographic location. A dance may last from 90 seconds to 15 or 20 minutes, or even longer. From early ethnographic reports it may be deduced that the length of a single dance is decreasing with acceptance of modern culture.

Hand coverings are always used by the Eskimo while dancing. These vary in style, depending on the type of dance and geographic location, from elaborately dyed and decorated elbow-length leather gloves to "hand masks" and wands. In modern times Western-style gloves decorated with bits of colored yarn may be used by the women, and work gloves may be held tightly in the fist by the men. But the tradition of dancing with some form of glove is fastidiously observed.

The most commonly used musical instrument is the tambour drum, made of a skin stretched over a wooden hoop. The type of skin used varies from scraped-down sheep or caribou hide, to walrus stomach or whale intestine, depending on the location, and in modern times the use of a plastic drumhead is not uncommon in some areas. The size of the tambour and the method of beating it also vary with location. Other instruments may be found, but are always of a percussive nature, such as clappers and rattles of various sorts. A box-style drum is also used for certain events.

Several types of dances have been reported by various observers (Arima 1974; Johnston 1975*a,b;* Moore 1923; Spencer 1959), including:

1. *Ceremonial dances,* which are performed on certain special occasions and once had spiritual significance, have a fixed form that is conscientiously preserved.

2. *Invitational dances* are free-style social dances in which everyone may participate. Actually, the range of inventiveness is rather limited, each dancer simply performing his favorite variations of certain standard gestures.

3. *Bench dances* are done by women seated on a bench, moving in unison. It is said that these dances are derived from the paddling of the women's boat.

4. *Motion dances* are highly individualized storytelling dances, and are the ones most commonly seen in Alaska today. They are done by individuals or by a small group, for the entertainment or edification of the audience. The Eskimo regard these dances as belonging to the one who "made" them. A dance may be taught by its owner to others, or may be learned by relatives and become their property after the owner's death.

Motion dances are descriptive pantomimes that range over such themes as daily tasks (e.g., fishing, hunting, boating); animal imitations; perils of Arctic life; modern additions to the material culture; parodies on the ways of Western people; humor, clowning and spoofs. Animal imitation dances are very difficult for Westerners to learn inasmuch as they require intimate and thorough first-hand aquaintance with the ways of game. Their enduring popularity is a testimonial to the close association that even modern Eskimo have with Arctic game. Of this uncanny ability to imitate animal movements, Hawkes (1913) remarked, "I have often wondered if they were not possessed by the spirit of the animal they depicted when dancing, as the Eskimo believe."

As poetic as the Eskimo can be in song and dance, it is interesting to Westerners that many of the dance songs consist mainly of syllabic chants. Such vocables provide more than a convenient means of keeping time with song for, as Johnston (1975*b*) says, "Eskimo use of vocables is partly a mnemonic device for aiding recall of associated motions. . . ." Vocables such as "ong-ong, aya-aya, ong, aya" might now and then be punctuated by a word or two having some relevance to the subject of the dance. The careful Western listener can often pick these words out when the dance has a modern theme, for the Eskimo language does not provide for such words as "airport" and "necktie," and freely borrows from English.

Traditionally most listeners would have been familiar with the story, and thus would have required only a few key words for identification and as reminders. On this point Rasmussen (in Lowenstein 1973) said, "There is also the self-consciousness of the great hunter, underlying the view that one's adventures are so generally known that there is no need to describe them in detail." He states further that "the Eskimo poet does not mind if here and there some item be omitted in the chain of his associations; as long as he is sure of being understood, he is careful to avoid all weakening explanations. . . . To be able to convey the essence of a great event by the slightest indication . . . is reckoned to be something of a gift." In discussing the texts of songs, Arima (1974) states that metaphors abound, and Birket-Smith says, "These songs are often difficult for outsiders to grasp, on account of their allusiveness; but in many cases they contain profound and impressive poetry."

Missionary Influence

Although there had been long years of contact with whalers and Western explorers, it wasn't until missionaries

began arriving that intensive contact began between the Eskimo and Western civilization, which of course is still in progress today. The influence of this contact on Eskimo culture has been profound, whereas Eskimo influence on Western culture has been negligible.

The missionaries' influence on Eskimo dancing varied considerably depending on the sect they represented and its particular beliefs, but generally it was in the direction of discouraging "pagan" beliefs and practices. Chance (1966) pointed out that the missionaries "viewed critically" the dance houses, which had once been the centers of community life: "The karigi have all but disappeared. Prior to the arrival of Christian missionaries, every north Alaskan Eskimo village had one or more of these ceremonial dance houses. . . . Today, the karigi are no longer significant . . ." Also addressing the situation in northern Alaska, Smith (1974) says:

> *The missions . . . had a negative effect upon Eskimo culture. The church hall superseded the traditional men's house, the karigi, as a meeting place; prayer meetings and Christmas parties replaced the aboriginal Messenger Feasts. Very important . . . is the role and attitude of the dominant sects toward native dancing. To name a pertinent few, the fundamentalist churches at Kotzebue and Nome effectively suppressed all native entertainment; the Episcopal mission at Point Hope and the Roman Catholic mission at King Island encouraged Eskimo aesthetics and constructed meeting halls to replace the karigi as a dance place; the Presbyterians at Gambell were passive and dancing persisted.*

The Christianization of the Eskimo in some places was so thorough that it has been impossible to obtain any information about the old ceremonies because the people now believe them to be sinful and have become, as Koranda (1962) put it, "ashamed of ever having known, performed, or believed in [their] efficacy."

An incident that reflects the general approach of the clerics is related by Hawkes (1913) in his description of Eskimo dance in southern Alaska:

> *In the winter of 1911-12, I was located at St. Michael, Alaska, as government teacher. . . . In January, it was rumored that a great mask festival was to be celebrated. . . . The young missionary . . . scented some pagan performance in the local preparations, and promptly appealed to the military commander of the district to put a stop to the whole thing. (. . . The captain [was] a very liberal man, not at all disposed to interfere with a peaceful native celebration, which had lost most of its religious significance, and which was still maintained mainly for its social significance and as offering an opportunity for trade between two friendly tribes.)*

Even quite recently some sects have debated how much influence they should be exerting to "civilize" the heathens and how "dreadful" the pagan customs should be regarded. The foreword to van den Steenhoven's article (1959) about Canadian Eskimo dance, which appeared in a sectarian missionary publication, agonizes over the issue in these words:

> *Formerly, it is certain, and today as yet amongst pagans, dancing to drum beats was closely related to superstitious practices and was of importance as a sorcerer's preliminary to ecstasy. Nonetheless, we believe, and ex-*

> *perience seems to prove it, that it is not intrinsically reprehensible — as are certain ways of consulting the spirits — and may be dissociated from any magico-religious meaning. Within certain limits, we think it is even less dangerous for Eskimo morals than white man's dances. We ourselves have inherited from our barbarian ancestors (together with still popular superstition) customs now deprived of pagan meaning and, in some cases, "baptized" by the Church.*

Although the missionaries had effectively suppressed Eskimo dancing in some areas, during the 1930s there was a resurrection of interest by the north Alaskan Eskimo in doing their dances. Green (1959) says, "I move to Kotzebue from Kivalina in 1938. . . . When I arrived to Kotzebue they hardly have any dances, so I talk with my cousins. . . . We made plan that we should have dance every Friday night at school house, one Friday night Eskimo dance, next Friday night American dance." While the influence of the missionaries was still strong and there was opposition to the Friday night dance, older traditional dances were passed down in this way to the younger generation, and new dances relevant to new factors in their lives were created within the old dance form. Green indicates that some of the dances still done today are remembered from "before first white man came to this country." VanStone (1962) describes a similar revival of interest in dancing among the Point Hope Eskimo.

Contemporary Practice

There were of course many other ways in which Western civilization made its influence felt on Eskimo culture besides through the churches. The effect of this influence, however, appears to have been quite uneven. The dance has in one area or another variously died out completely, been retained unchanged as an integral part of the culture, been resurrected after a period of neglect, and been turned to commercial advantage through the tourist trade.

There is no doubt that in certain forms and in certain places, Eskimo dancing has continued to flourish. Many observers have been struck by the strength of Eskimo dancing in southern Alaska, and with the part it has continued to play in the social, cultural and economic aspects of life. The students at St. Mary's Catholic Mission on the Yukon have continued to comprise a refreshing exception to the general trend of Eskimo youth to reject the traditional dances. At the school they receive instruction in dance, and they travel throughout Alaska and other states proudly demonstrating their skills.

Nonetheless, during the 1950s and 1960s it appeared that Eskimo dancing was on the verge of extinction, and those who wished to see it were urged to move fast. Kurath (1960) wrote, "As the shamanistic ceremonies and mimetic festivals retreat before the white man's ways, chances for comparisons with the also unstudied dances of the Arctic fade, and chances for analyses of Eskimo square dances improve." In two areas of the Northwest Territories which van den Steenhoven (1959) visited, "the typically Eskimo song and dance are still practiced. Elsewhere these have given way to cowboy songs and square dances, even to modern dances."

In the late 1960s concern was expressed to us personally, by aging north Alaskan Eskimo dancers, that the young were not interested in learning the traditional dances. Many of the younger Eskimo with whom we discussed traditional dance gave us the same response: "I always meant to learn it, but I never got around to it." John Schaeffer, president of NANA (North Alaska Native Association), himself "decried the fact that young Eskimo (including himself) know very little of their dances" (Smith, personal communication). One of the reasons cited by the elderly dancers for their interest in teaching us their dances was that someday after they had died, the young might begin to take an interest in the traditional dance forms, and we might then be called upon to teach Eskimo dancing to Eskimo youth. The situation was apparently similar among Canadian Eskimo groups. Honigmann (1968) remarked that "The young are not taking over. Back in 1953 an R.C.M. [Royal Canadian Mounted] Police report sent from Aklavik bemoaned the fact that young people were refusing to learn 'Husky dancing' and the same unwillingness continues today." Pressures exerted on the young by their peers is evident in Chance's (1966) observation that "older teenagers may laugh at a twelve-year-old imitating a traditional dance movement, saying 'You're a dumb Eskimo.' "

There is little doubt that attempts were being made by the older generation to teach the traditional dances to the young. Senungetuk (1971) stated quite emphatically that in Wales "much of the singing and dancing among us was subtly but firmly directed to the young," and Fish (1971) indicates in passing that some instruction of Eskimo young takes place at Barrow, though his emphasis is obviously more on factors that tend to work against preservation of the Eskimo culture:

> *It is well that Gary [the Eskimo boy] and his young friends learn the folklore dances and songs at their age. When they are older they will become interested in the same dances other Americans are doing, to rock-and-roll or whatever music is most popular at the time.*

Many writers have pointed out the tremendous competition for the Eskimo's interest that Eskimo dancing has had from Western music and dance forms. Hughes (1960) noted the shift of interest to "Stateside dancing" on St. Lawrence Island between 1940 and 1955. Senungetuk (1971) describes from the Eskimo point of view the allures of Western modes of dress as well as musical and dance expression:

> *The children of the villages find it difficult to accept the fact that mukluks and parkas are much warmer and more*

> *sensible to wear in northwestern Alaska than mini-skirts and sandals. That the sounds of the Eskimo dance and the Eskimo drum are just as exciting and moving (if not more so) as the throbs and twangs of the electric guitar.*

He says elsewhere that though Eskimo dancing has continued to exist, it has had to fight for survival:

> *Now, with the young moving to other areas, the disruption of family life, and Western influence, the original Eskimo dance has not survived well. Some form of it is done as a tourist attraction. Nevertheless, the Eskimo dance continues to exist. I believe a revival of this art is imminent. . . . It should be clear that the arts of dancing and singing, in Eskimo culture, were a most important part of the culure, as well as of the social life.*

Senungetuk's prediction of a revival of interest in Eskimo dancing among the Eskimo may have become a reality with the passing of the Land Claims legislation in 1971, which provides one billion dollars and 40 million acres of land collectively to those Alaskan natives proving themselves biologically or socially native. Johnston (1975*b*) says that "this has fostered a surprising cultural renaissance, to a large extent centering around dance behavior." He believes that the 1973 Bilingual Education legislation has given further impetus to this revival of interest in dance through the use of vernacular songs to teach the Eskimo language to the young people.

There is evidence that the revival of interest among the Eskimo in their traditional dances may actually be receiving encouragement from some of the very influences that until recently have worked against retention of any vestige of their former culture. Modern communication methods, which for years brought to the Arctic glowing and alluring accounts of Western modes and styles, may now be tending to favor a resurrection of interest in native heritage. A case in point is the Eskimo practice of taping traditional songs onto cassettes to be mailed to friends and relatives in distant villages (Smith, personal communication). Johnston (1975*a*) says on this subject, "Cassette players are now popular with natives from Barrow to Ketchikan, but the music preserved on these is mainly traditional." He says further that "most toddlers of Point Hope respond to tape playbacks by performing the appropriate learned motion-sequence." Additionally, the Alaska Native Heritage Film Project (ANHFP), under the direction of Leonard Kamerling, has used dance sequences in two of its films, *At the Time of Whaling* and *Tununermiut*. The films have enjoyed popularity among the Alaskan Eskimo. In those areas where dancing is no longer a vital community force, the dance sequences have been cited by the natives as the most enjoyable portions of the films, and in fact the films were used in a recent revival of traditional dancing in the village of Koliganek. The ANHFP plans to produce a series of films on native Alaskan music and dance, and it is anticipated that the series will serve to further strengthen pride in heritage.

Despite the variety of opinion on whether Eskimo dancing will continue to flourish, one thing seems fairly certain: that where Eskimo dancing is still done, it has remained pure and has not mixed with Western forms, for as Kurath (1960) says, "thanks to a streak of conservatism, many peoples have retained dances unchanged through centuries. . . ." Johnston (1975*a*) states that it is unknown for Eskimo dances to be accompanied by Western musical forms. He points out that "Eskimo dance-motions are strictly timed to and cued by accentual drum-beats, and marked by glottal and diaphragmatic pulsation in the voice part, a highly un-Western phenomenon." He further states (1975*b*) that "Eskimo story-dancing . . . is never fused or synthesized with those Alaskan Eskimo acculturated forms (and minor forms) known as jigging, square dance, or round dance, or with the teen-bopping of rural Eskimo adolescents in the village coffee-shop."

Our own experience has also shown that Western music and dance have so far had little influence on Eskimo music and dance. Often Western music and dance are favored over Eskimo music and dance by the more acculturated natives; some have continued to enjoy both. But with the exception of parodies on Western dance form and style, rarely if ever are the two forms mixed. This has served to slow the process of change in this one aspect of Eskimo life, as compared to rapid change in other aspects, and has been a factor in favor of Eskimo dancing being retained fairly true to aboriginal form in those places where it is still done.

The Significance of the Dance

The importance of Eskimo dancing to Eskimo culure and its value to humanity as an art form are immense. Alaskan Eskimo dances are truly pantomime poems. The Eskimo, who have no written language of their own and thus no literature, have been able to express through dance their deepest feelings and perceptions about their relationships with other men, with nature, and with the spirit world. The dances, though simple and direct statements, are profoundly creative and expressive, and can convey to a sensitive observer the great strength and depth of the Eskimo spirit.

The importance placed by the Eskimo on dance is attested by its perseverance despite the many forces that have worked against its retention; and by the use of the original form where it is still being done. In modern times dancing has taken on a new meaning in Eskimo society. Johnston (1975*b*) points out that "today dance symbolizes community pride and ethnic identity in a changing Alaska. . . . The children are clearly perceived as the culture-carriers of tomorrow. They are increasingly being taught Eskimo dancing with a view to preserving the rich and unique dance heritage."

Let the Eskimo themselves speak of the importance they attach to their dancing. Hawkes (1913), in the narrative cited above regarding the missionary and the military captain, reports on an eloquent plea made by the old Unalaklit chief:

> *To stop the Eskimo singing and dancing, was like cutting the tongue out of a bird. It was as natural for them to dance as it was for the white man to eat and sleep. They had danced long before the white man came, and would not know how to spend the long dark winters if their only form of amusement were taken away.*
>
> *They did not dance for pleasure alone, but to attract the game, so that their families might be fed. If they did not dance, the spirits who attended the feast would be angry, and the animals would stay away. The shades of their ancestors would go hungry, since there would be no one to feed them at the festivals. Their own names would be forgotten if no namesakes would sing their praises in the dance.*
>
> *There was nothing bad about their dances; which made their hearts good toward each other, and tribe friendly with tribe. If the dances were stopped, the ties between them would be broken, and the Eskimo would cease to be strong.*

A modern viewpoint on what dance means in Eskimo culture is articulated by Senungetuk (1971):

> *Native people whose land and culture have been overrun by an alien society suffer more than the loss of a homeland. They bear the less visible but more profound loss of the ancient historic memory. Their remembrance of a specific history, which was cherished by the elders and handed on from generation to generation as part of a rich and noble heritage, is damaged. . . .*
>
> *. . . No culture survives without its Native arts. Once that is gone, all is gone. Eskimo arts are damaged, sometimes distorted, often vulgarized, but they are alive.*
>
> *. . . The arts of the Eskimo . . . are some of the most unique and colorful in the world. . . . The dance as an art is particularly unique, and should be maintained as closely as possible to the original. In music, poetry, and ritual observances, the Alaskan Native has much to teach the world of art.*

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Audiovisual Materials

Films (contain sequences of Alaskan Eskimo dancing)

Alaska, USA. Alaska Development Board Survey of Alaska.
At the Time of Whaling. Alaska Native Heritage Film Project.
Eskimo Trails. Twentieth-Century Fox.
Eskimos (Winter in Western Alaska). Encyclopedia Brintannica Films.
On the Spring Ice. Alaska Native Heritage Film Project.
Once Our Way. Andrew J. Chikoyak.
Three Stone Blades. International Film Bureau.
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A History of Square Dance in America

Ralph Page

Dancing in New England — Colonial Era

The vast majority of our early settlers came from England, Scotland, Ireland and Wales. This was the time in history when all over Europe the English were known as "the dancing English." There is a legend that Queen Elizabeth I bestowed the office of Lord Chancellor on Sir Christopher Hatton, not for any superior knowledge of the law but because he wore green bows on his shoes and danced the pavane to perfection.[1] Country dances — the rage in England in the seventeenth century — were developed by the common people and bourgeois society to their highest point in complexity.

John Playford published all the country dances of England in a series of books entitled *The English Dancing Master — Plaine and Easy Rules for the Dancing of Country Dances, with the Tunes to Each Dance*. (Now there's a hifaluting name!) Since he was a bookseller and a musician of considerable ability, he found no difficulty in publishing them. Playford and his heirs published 17 editions of the highly popular book between 1650 and 1728. By the time of the last

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[1] The *pavane* is a stately court dance by couples that was introduced from southern Europe into England in the sixteenth century.

Illinois State University American Heritage Folk Dancers, 1776 Suite.

edition, the authors had published 918 country dances. They explored all forms of crossover and interweaving, with the number of participants varying from four to an indefinite number. Sometimes each couple in succession led through the figures, sometimes alternate couples, and occasionally the whole group "for as many as will" performed the figures simultaneously.

These were the ordinary, everyday dances of the country that people performed, not merely on festive days, but whenever opportunity offered. The steps and figures, while many in number, were all relatively simple and easily learned so that anyone of ordinary intelligence could easily qualify as a competent dancer. The basis of them all is that pairs of dancers meet and part, in procession or round a circle, under an arch or weaving in and out of a chain. One reads how the early dances were brought to Court from the country villages; Playford merely added to these, and folk dances have been adapted to dance in ballrooms ever since.

The English brought to America their love of dancing and music. No one will ever make me believe otherwise. Most of our early settlers were Puritans and it is high time that someone stood up and said something in their favor. Not all of them were pickle-faced kill-joys. Read Percy A. Shole's *The Puritans And Music in England and New England,* London, 1934, for overwhelming evidence of their love of music and dancing. He demolishes the statements of those who have parroted the anti-Puritan satires as though they were history. His indubitable facts go against the venerable error which insists that Puritans were all blue-nosed so-and-sos who hated all fun and passed (untraceable) laws against music and dance. Bad news travels faster and farther than any other kind, and it is probably an incomplete reading of the antics of Puritan clergymen John Cotton and Increase and Cotton Mather that started notions. The high priest of Boston, the Reverend John Cotton, specifically approved of dancing — "yea, though mixt," though both Increase and Cotton preferred it "unmixt." In his "Cloud of Witnesses," the latter complains that he heard "not so much as one word from my English Nonconformists" against the Boston balls, where the dances were certainly not "unmixt."

Madison College Dance Theatre Folk Ensemble.
Virginia Reel *from the Eighteenth Century Suite.*

Maid of the Mill *from the Eighteenth Century Suite.*

It is also certain that Boston had dancing schools in the last third of the seventeenth century. Unfortunately these early dancing masters seldom, if ever, advertised so that we only read about them when they got into trouble. Carl Bridenbaugh in his "Cities in the Wilderness," cites two. The first, in 1672, was "put down," no explanation available. The second, in 1681, was started by Monsieur Henri Sherlot, "a person of very insolent and ill fame, that Raves and scoffes at Religion." He was ordered out of town, and soon after Increase Mather wrote his "Arrows Against Profane and Promiscuous Dancing." He reissued it in 1685, when another vagabond, Francis Stepney, chose Lecture Day for his classes and otherwise defied the ministry, then fled town one jump ahead of his creditors. It is not known who ran the dancing school in 1708, when Cotton Mather complained bitterly that parents were more concerned with it than with their children's souls. He was shocked again in 1711 when youngsters of his congregation held "a Frolick, a revelling Feast, and Ball" — and here was the real crime — on Christmas night. In 1712, George Brownell advertised dancing among the things that he taught. In 1714, Edward Enstone, organist at King's Chapel, advertised the same and by 1716 they were running rival advertisements in the Boston *Newsletter*. (Enstone won out and Brownell moved to New York.) Then there was a Mr. Gatchell, whose place was stoned on February 28, 1723 by young men who were "deny'd Admittance"; otherwise we should not know about him. He was followed by Ephrain Turner (father of William Turner, the musician) and Peter Pelham (stepfather of John Singleton Copley, the artist).

Newly appointed ministers of this era were giving "ordination balls," the earliest one yet traced was given by Reverend Timothy Edwards (father of the famous Jonathan) in 1694. I have often wondered how the idea ever started that all the New England clergy objected to dancing. The Puritans had justification for their approval. Dancing masters taught manners, and manners were a minor branch of morals. It was as simple as that. We may smile condescendingly at the idea of our Puritan forefathers devising moral reasons for something that is plain ordinary fun, but if anybody has seen how square dancing improves the morale of underprivileged children, as I have, he will know what the wise old Puritans also knew.

On August 16, 1744, Dr. Alexander Hamilton noted about Boston's assemblies — "Assemblies of the gayer sort are frequent here; the gentlemen and ladys meeting almost every week att consorts or musick and balls. I was present at two or three such and saw as fine a ring of ladys, as good dancing, and heard musick as elegant as I had been witness to anywhere. . . I saw not one prude while I was here."

Obviously these dancers whom Dr. Hamilton writes about had been taught by excellent masters. Thus, this early in the history of dancing in America we can see the beginning of the importance of these old-time dancing masters. What were the dances they taught? Almost certainly the majority of them were country dances, with an occasional dance in square formation or in a big circle.

Even a cursory study of the successive editions of Playford shows the development and triumph of the country dance, or longways as the English soon began to call them, until it virtually ousted all other dances. The first edition of 1651 contained 38 longways "for as many as will" and 41 for a limited number of couples. The dancers did not always progress down the line. There are also 14 circle dances, 3 done in a square formation, and 1 for a single line. In the final editions of 1721 and 1728, 904 of the 918 dances are longways; there are only 2 danced in a square formation. The country dance thus had become *the* dance of both high and low society. At the end of the seventeenth century they were exported to France, where they found instant favor and were known as the *contredanse Anglaise*. The French dancing masters modified them slightly, and one particular form of the country dance became known as *quadrille*. As may be imagined from the name, the quadrille was a square dance with music of five movements or figures in different time signs.

Unfortunately for historians, none of these old-time dancing masters kept a written record of the dances taught or worse yet, how the figures were actually danced. At least none of their records have been found. It was not until the late 1700s that they began to publish their dances in booklet form. But since, without exception, every one of them was proud of his craft and skill, we may rest assured that they were familiar with the Playford books and some certainly of the books by Thomas Preston, who published in London annually from 1786 to 1801 a set of dances entitled *Twenty-four Country Dances of the Year;* perhaps some of the "Apted" books published by Charles and Samuel Thomp-

Madison College Dance Theatre Folk Ensemble, Virginia Reel *from the Eighteenth Century Suite.*

son, of St. Paul's Churchyard, who issued an annual collection of 24 dances "as they are performed at Court, Bath, and all Publick Assemblys." There is a possibility, too, of their having at least a passing acquaintance of the works of Walsh, Pippard and Waylett.

Colorful Titles

Some of the popular country dances of that era were: "Maiden Lane" (1650); "The Old Mole," (1650); "Dargason," (1652); "Jacob Hall's Jig," (1695); "The Gued Man of Ballangigh," (1698); "Childgrove," (1701); "The Black Nag," (1670); the big circle dance "Selenger's Round," (1670); the round for eight "Newcastle," (1650); a square for eight, "Chelsea Reach," (1665) and another square for eight, "Hunsdon House, " (1665) *whose first figure is step for step the "Grand Square" of modern day square dancing*. It is not beyond the realm of possibility that some, if not all, of these dances were among those taught at dancing schools in the middle eighteenth century.

Cecil Sharp writes in his introduction to Volume II of *The English Dance Book*, London, 1911:

> *In the seventeenth century it was customary to set several short figures to a single strain of the tune instead of one or, at the most, two longer figures as afterward became the practice. This, while it increased the difficulty of the dance, made the use of elaborate steps impracticable. It added, however, to the brightness and briskness of the dance, and it is in this respect, no doubt, that the seventeenth century Country Dance differs most from that of later days.*

Illinois State University American Heritage Folk Dancers, 1776 Suite.

In the 1700s you arrived and left the ballroom to the strains of the *minuet*. Originally a French dance, the old-time French dancing masters had made it so complicated that it was said to take nearly two years to learn correctly — with a fat fee to the teacher of course! In this country simpler forms were developed and it became *the* couple dance of the century. For nearly 100 years every ball opened and closed with the minuet, and it had a great impact upon the dances of that era. To this day, whenever dances of the eighteenth century are mentioned, one immediately calls to mind the minuet with all its bowing and hand turns. Other couple dances most certainly taught in early New England were: the Gaillarde, the Allemande (no relation to our "allemande left"!) the Branle, and in later days no doubt a Polonaise.

In 1713, a ball was given by the Royal Governor in Boston, at which all the light-heeled and lighthearted Bostonians of the governor's set danced until three in the morning. As balls and routs (another name for them) began at six in the afternoon, this gave long dancing hours. In 1716, an advertisement in the Boston *Newsletter* informs us of lessons in "all sorts of fine works, as Featherwork, Filigre, and Painting on Glass . . . and Dancing cheaper than ever, was taught in Boston."

On the eve of the Revolution there were two assemblies in Boston, one for those with Tory leanings, the other, the Liberty Assembly. The letters of a young lady loyalist declare that the former was reputed to be the best in America. There are frequent references in the diary of John Rowe, friend of John Adams, to brilliant balls and very good dancing.

The Revolutionary Era

In 1713, Boston saw a ball at which those of the governor's set danced until three in the morning — and by Revolutionary times, everybody who wanted to was dancing. Even ministers and Baptists! For "ordination balls" became the recognized feature of welcoming a pastor. When John Brown of Providence, Rhode Island, moved into his new house, he celebrated the occasion by a dance, the invitations to which were printed, after the fashion of the day, on the backs of playing cards.

Madison College Dance Theatre Folk Ensemble.
Minuet *from the Eighteenth Century Suite.*

Although most of the Puritan ministers of New England tried to keep the young people from "wasting their time" in amusements of any kind, they were unable, with all their warnings, fines and punishments, to suppress youthful human nature, and young New Englanders gradually came to enjoy as many sports and diversions as were common in the less rigid colonies. Despite the railings of the ministry, dancing was a common form of entertainment in New England from the late seventeenth century onward, though dancing masters were sometimes harassed by the magistrates and were refused the use of rooms for their schools.

In Boston, a gentleman named Deblois built Concert Hall in 1760, and here private entertainments and select dancing parties were held. To obtain a card to the subscription assemblies here, those in charge needed to give their unanimous consent. Minuets were danced and there were contra dances, but cotillions were of a slightly later date.

Enter the French

At the time of the Revolution, Newport, Rhode Island, was one of the gayest and richest of all New England towns. The fineness of the harbor led many shipowners to settle here and many fine feasts and gay assemblies were given by the Newport people of those days. For four years the British held possession of the town and for four years the suffering and poverty grew greater and greater. When they left, they destroyed everything they could. It seemed impossible that Newport could ever again become a prosperous, thriving town, the ruin had been so great. In the summer of 1780 came word that the French were coming and poor as Newport was, it tried desperately to show the Frenchmen that its people were as gay and hospitable as ever. The fleet received the warmest welcomes; the best the town had left was offered to them and a number of balls and dinners were given.

In return, the French sponsored entertainments which they tried to make as brilliant as possible. When General Washington came to visit General Rochambeau, a ball was given for him by the French officers at Mrs. Cowley's Assembly Rooms on Church Street. The rooms were handsomely decorated by the officers and the ladies of the town. Because balls began earlier in those days than now, the guests began to arrive on foot or in their coaches soon after dinner. The ladies wore flowered silks, gay satins, and laces, and the gentlemen, not to be outdone, sported embroidered waistcoats, satin breeches and glittering buckles. General Washington was to open the ball, and he chose for his partner Miss Peggy Champlin, known for her grace and sweetness. As Washington took her hand to lead her out, Rochambeau and his suite crossed to where the musicians were sitting, took their place, and began themselves to play for the dance. As a compliment to Washington, the one chosen was "The Successful Campaign." For years afterward the people of Newport remembered and talked about the ball where Washington danced "The Successful Campaign" with a belle of their town. An eyewitness wrote:

> *At the brilliant affair held at Mrs. Cowley's Assembly Rooms, the noble dames, "though robbed of their wealth by war," appeared in superb brocades with embroidered petticoats and were pleased to "foot it" with such noblemen as de Ségur, M. Vauban, Baron de Vioménil, and De Latouche for partners. The favorite dance of the moment was "Stony Point" because of its recent successful storming by General Wayne. The soft light from silver candelabra was reflected in beautiful mirrors loaned from old mansions, as Washington opened the ball with beautiful Miss Champlin under festoons of bunting looped with rosettes of swords and pistols; Rochambeau, wearing the Grand Croix de l'Ordre Royal, and his suite tooke the instruments and played the dance selected by the partner of General Washington, "A Successful Campaign," followed by "Pea Straw," and "I'll be Married in my Old Clothes," and "Boston's Delight," in honor of the guests from that city.*

Another eyewitness wrote of the French in his diary: "They are fond of dancing which they do most unpretentiously. . . ." It was only natural that the French should amuse themselves, especially when one realizes that it was many months before the soldiers would hear from home.

Of another ball, Count de Ségur wrote in his recollection:

> *However, as the ladies of Newport had acquired strong claims upon our gratitude by the kind reception they had honored us with, and by the favorable opinion they expressed of our companions in arms, whose absence they deeply regretted, we resolved to give them a magnificent ball and supper. I quickly sent for some musicians belonging to the regiment of Soissonais. Desoteux, who since acquired some celebrity during our revolution as a leader of Chouans under the name of Comartin, took upon himself, assisted by Vauban, to make the necessary preparations for the ball and supper, whilst we went about the town distributing our invitations. This little fete was one of the prettiest I have ever witnessed; it was adorned by beauty, and cordiality presided over the reception and entertainment of the guests.*

Dances of the Day

It is time now to take a look at some of the popular dances of the day. The earliest known description of "A Successful Campaign" is found in Asa Willcox's *Book of Figures*, 1793, a multigraph copy of which is owned by the Boston Public Library. Descriptions of this dance and "Stony Point" from *Book of Figures* follow:

"A Successful Campaign"

> *Cast down two Couple, lead up two Couple, cast Down one. 2nd couple do the Same, turn contrary partners half round, four hands round. Cross over one Couple, right and left at top.*

"Stony Point"

> *First Couple three hands round with 2nd Lady, alamand reversed with partners, three hands round with 2d Gentm. alamand reversed with partners, back again, lead Down two Couple, up again, cast off one Couple, four hands half around with 3rd Couple, back again, right & left at top.*

The earliest reference to "Boston Delight" is in the *Merrill Manuscript of New Country Dances*, 1795, a copy of which is in the Pejepscot Historical Society in Brunswick, Maine. The description is "Cast 2nd couple up one, hands 4 with the 2nd couple, right & left, set corners, lead out and in again."

The earliest reference to "Pea Straw" that we have seen is in "A Collection of Contra Dances of Late, Approved and Fashionable Figures," 1799, a copy of which is in the American Antiquarian Society, Worcester, Massachusetts. The description is:

> *First gentleman falls down two couple, up the middle, the lady falls down one couple, up again, meets her partner, allemande with the third lady, the lady with the second gentleman then with her partner, the gentleman allemande with the second lady, the lady with the third gentleman, set corners, lead outsides.*

No further reference to "Boston Delight" has been brought to light, so it would seem that it did not find favor among the dancers of the day. The other three turn up in several manuscripts: "Stony Point" in Willcox, Otsego and Ridgeley manuscripts; "Pea Straw" in Griffith, Parker, and Otsego; and "A Successful Campaign" in Saltator, Dedham, Ridgeley, Muzzey, Willcox and Otsego.

Until 1800 the most popular contra dances seem to have been: "Fisher's Hornpipe" (in 13 manuscripts), "The Young Widow" (in 11 manuscripts), "LaBelle Catherine" (9 manuscripts), "Constancy" (9), "Lady Buckley's Whim" (8), "Orange Tree" (7), "Boston Assembly" (7), "Griffith's Fancy" (6), "Lady Bartlett's Whim" (6), "Successful Campaign" (6), "The Hollow Drum" (5), "Stoney Point" (5). After 1800, "Money Musk" is found in nearly every manuscript. And, seldom do you find any dancing master agreeing with another as to how exactly it should be danced!

History of Contras, Cotillions and Quadrilles

Contras

From the earliest settling of the United States until the mid-1820s, the most popular dance form was the country dance, now known in this country as *contra dance*. In the early days everyone in the original 13 colonies danced them. Historians and researchers have uncovered thousands of allusions to them in letters, travel books and newspaper files. Dancing masters brought over from Great Britain advertised:

> *Dancing-School. Mr. Flagg, Begs leave to inform those Ladies and Gentlemen who wish their Children to acquire the knowledge of that polite Accomplishment — that he will again open a School at the Assembly Room, on Wednesday the first of April next, and on the Saturday following, if a sufficient number of scholars offer. He will teach the mode of the English Minuets, Cotillions, and the newest Contra Dances.* (*New Hampshire Spy*, Portsmouth, New Hampshire, March 20, 1779).

From the *New Hampshire Gazette*, November 22, 1797, we read:

> *Dancing School — Messrs. Renard & Barbot Respectively inform the public that they intend opening a Dancing School, in which they will teach Country Dances, Cotillions, Minuet, Allemand, and Horn-Pipe. They will neglect nothing to deserve the approbation of those who will trust them with their tuition.*

Again from the *New Hampshire Gazette*, March 19, 1773, we find:

> *Monsieur De Viart Begs Leave to inform those Gentlemen and Ladies, who design to favour him with the Instruction of the Children in the Art of Dancing, that he has always endeavored to merit the Approbation of those who have hitherto favoured him with their Custom, by having at All Times Obliged himself to instruct his Pupils in those Principles which he received in that Profession himself.*

> *It is not everyone who pretends to teach this delicate Art, who will take the Pains to instruct their Scholars in those Rules of Decorum and Politeness which are absolutely necessary to be known, before young Persons can step abroad into the World with Elegance and Ease. And it often happens, that Scholars, through the Ignorance of their Masters, are guilty of great Rudeness and commit great Blunders on their first going into Company. N.B.: Said Viart teaches Minuets, French Jiggs, Horn-Pipes, Rigadoons, and English Country Dances of all Kinds.*

In August 1774 an editorial "On Dancing . . . On Music" appeared, curiously enough, on the front page of the *Gazette*, a spot commonly reserved for important political events. Its location is the more remarkable when it is remembered that at this time the rebellious attitude of the people, caused mainly by the unfair stamp tax, was about to precipitate the Revolutionary War. The author of the editorial, whose name is not disclosed, extols the virtues of these arts, notes their place in the sacred and secular circumstances of society, and points out the advantages in their study. The editorial deals with dancing as a religious accomplishment. It says, in part:

> *Country Dances are very simple and agreeable and possess the Mind of Youth with pleasing and sprightly Ideas. The advantage of Dancing adds to every Motion of the Body a certain attractive Grace which never can be sufficientlty admired, gives a free and open Air on the Gait; a happy Address in Company and adds the finishing Embellishments in the sexes, to every species of polite Education.*

Literally, a contra dance is a dance of opposition performed by many couples, face to face, line facing line. It is a very old dance form and by no means an innovation of recent centuries. We have always called them "country dances," "line dances," "string dances," and occasionally, "Old Folks Dances." We have seldom called them "longways dances." They were the rage of England in the seventeenth and eighteenth centuries. The peasantry and burgeois society of that country developed the form to its greatest complexity. For example, the number of corresponding country dances in England in 1728 numbered some 900 dances in all, and explored every form of crossover and interweaving with the numbers of participants varying from four to an indefinite number. Sometimes each couple in succession led through the figures; sometimes alternate couples; and sometimes the whole group "for as many as will" performed them simultaneously. The figures of these dances were incorporated later into the cotillions and quadrilles.

In the cities, dancing masters controlled the dancing. They taught the latest European dances. In smaller country towns the people preferred the contra dance to the squares, especially in New England, and more particularly in New Hampshire and Maine. A different type of pioneer settled those two states. Many had been excommunicated from the Puritan churches of other parts of New England and came to trade, not pray. Files of the local newspapers of Portsmouth, New Hampshire, one of the leading seaports on the East Coast, are filled with advertisements of dance and singing schools as well as accounts of balls in celebration of special days or events. In the course of time many local dancing masters became prominent and, as far as can be discovered, every one of them specialized in contra dances. They might not have been well known enough to teach in the larger cities, at least not until after the Revolution, but they certainly influenced dancing in small country towns. They represent the reason perhaps for the continued fondness of the country people in New England for the contra dance.

Cotillions

When studying the history of social dancing one observes time and again the operation of an unwritten law — the dance must fit the dancing space. The English were inclined to dance in large public assemblies where the longways type of dance was appropriate. The French, however, were inclined to dance at home, and the French salon was square, or nearly so. Thus, not long after the English country dances were taken to France, French dancing masters adapted the contredanse Anglaise in the form of a square for eight. This was called the contredanse Francaise, or cotilion (Anglicized as "cotillion"), meaning a "petticoat," more particularly a peasant girl's petticoat. Possibly the name was taken from a French girl's play-party game:

Ma commère, quand je dance,
Mon cotillon va-t-il bien?
Il va de çi, il va de ça.
Comme le queue de notre chat.

This was the beginning of our American square dancing in French salons. The figures were complicated; many movements were taken directly from the ballet, and it took a long time to master them. The figures were danced first by the two top couples with a repetition by the sides, but chorus figures were introduced in the hope of simplifying the dance.

The cotillion was popular in America between 1760 and 1820. It was received with open arms by every dancing master because it gave them an opportunity to improvise figures to the music.

On May 10, 1788, John Griffith (later John Griffiths) published the first dance book in America, *A Collection of the Newest and Most Fashionable Country Dances and Cotillions, the greater part by Mr. John Griffith, dancing master, in Providence.*[2] The book contained 13 cotillions, 9 of which reflect the strong French influence, as we can see by the names of several of them: "La Tracie," "La Petite Provice," "La Fayette," "La Beaute," "La Journesse," "Les Jolies Dames," "Les Paniers" and "La Charlotte." What were these early cotillions like? Let's take a look at a couple; first what seems like an easy one.

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[2] The book is one of many owned by the Rhode Island Historical Society.

"One — The Forty-Second"

All round, Halfway — back again — the first and second couple meet together — set and chassee Halfway — then stand still — the third and fourth couple do the same — first and second couple chassee back — set and turn Partners quite round with Hand — set — third and fourth couples do the same.

And what seems like a more difficult one:

"Twelve — La Charlotte"

All round, and back again — the Ladies promenade round to the Left — and the Gentlemen to the Right — balance Rigadoon to contrary Partners, and turn with both Hands — chasses all eight — back again — then the four Ladies and the four Gentlemen go on as before, till they come into contrary Places — then balance Rigadoon to their own Partners, and turn with both Hands — chassee all eight — the four Ladies lead up in the Center-balance Rigadoon- Hands across Half round — at the same time the Gentlemen promenade round single, and meet their Partners — then the four Ladies promenade round, and meet their Partners, so that they come into contrary Places — then promenade into their own Places.

These are straightforward directions. A *rigadoon* was a type of balance, as was "set"; *contrary partners* means your opposite. A *chasse* (usually pronounced "sashay" and variously spelled) is a slide step to the side, a step-together, etc. Any competent teacher of modern day squares knows how the step is performed. We were still using many English terms as well as introducing French terms; "set" is an English expression to this day.

The American Revolution was conservative — a preserving of the status quo by keeping the traditional English liberties. The division with England was political, not cultural. Therefore we did not invent a new type of dance, but expressed our revolutionary ardor in new dances of the old type. "Stoney Point," "A Successful Campaign," "The Defeat of Burgoyne" and "Clinton's Retreat" were created by the dancing masters and given names commemorating events of the day; prevalent country dance formation and English terms for the figures, however, were retained.

"Ca Ira"

There was also an added regard for the cotillions, dances of our ally, France. Many cotillions were danced to tunes having French names if not actually French songs; the title of the song gave its name to the dance. "Ca Ira" (meaning "it will succeed") was a song of the French Revolution and its catchy air in 2/4 rhythm became a favorite dance tune. Many dance manuscripts and dance books included it as a cotillion figure. Each dancing master set what figures he wished to the tune, thus giving him a feeling that it was "his" dance. The tune was sung to many a scene of massacre and bloodshed before, during and after the hundreds of beheadings of the French Revolution. Yet the melody was a light vaudeville type, entirely innocent of its origin by a certain M. Becourt, a side drum player in the Opera. It very soon became a popular dance tune for our American contra dances as well as a favorite cotillion tune. The title was suggested by Benjamin Franklin who, during his stay in Paris, continually used the phrase in connection with the prospects of the American Revolution. General Lafayette caught the expression and suggested it to a streetsinger named Ladre as a good refrain for a popular song.

John Griffith used the tune for cotillions. One of his books published in Northampton, Massachusetts, in 1794, *The Sky Lark*, contains the following figures to "Ca Ira":

> *Balance all eight, then half round, the same back again. First and second couple (opposite) take your partner with both hands, chasse with her to your side with five steps, back again to your places. Balance with the opposite couple, then cross hands half round, back again with four hands round. A gentleman with the lady opposite balance in the middle, and set. The other gentleman with the opposite lady do the same. Right and left quite round until to your places. The third and fourth couples do the same figures.*

Nothing very alarming here surely. Griffith even has the beginning of a modern square when he says to "balance all, then half round" which corresponds to our "bow to partner, circle eight halfway round." The "right and left quite round until to your places" is the way they danced the "right and left" in those days. Translated into modern square dance vernacular it means "square thru, four hands."

Balls and Assemblies

In 1785, a young Englishman, Robert Hunter, after riding 45 miles in a heavy rain, attended an assembly in New Haven on October 20. The master of ceremonies introduced him to Betsy Beers, with whom he "walked a minuet," then he danced country dances until 10 o'clock at which time they were regaled with tea, coffee and "an elegant supper"; afterwards, they danced "Cotillions, jigs, and Scotch reels" until 1 a.m.

In the early days formal balls and assemblies were carefully organized, with printed rules:

> *With respect to Dancing of Minuets, the Gentlemen shall dance with such Ladies as the Master of Ceremonies shall Appoint And of Sett of Cuntrey dances, the usual Method of drawing numbers Shall be Observed (the first Numbers to have the Precedency) with this privilege to the Master of the Ceremonies that he shall always chuse his own Partner and open the Ball.*

At Providence, Rhode Island, assemblies of 1792, the dance began with minuets at 6 o'clock. At 7 the drawings were held. The gentlemen's places were those for the entire evening; they also drew for partners for the first three country dances, after which they were apparently free to choose whom they wished. From 7 until midnight nothing but contras were permitted, though of course time out was taken for supper. After 12, the last hour was limited to minuets and cotillions.

Other cities in New England fell under the spell of the cotillion. In Puritan City (Salem), one reads about the social life in that town during 1780-1800:

> *Social life, while not as brilliant as Boston's, nevertheless was bright enough when cotillion parties gathered in the great parlors where young women in filmy Eastern cottons or voluminous satins pirouetted toward their partners in the French trousers that most men had adopted — except the old who still clung to buckles and breeches.*

Quadrilles

Gradually, the term *cotillion* came to mean a "fancy-dress ball," replacing the term "assembly." Cotillions, as a dance, did not die; they merged and blended with the quadrilles, which had been around for many years, waiting in the wings for a chance to take over.

As was stated above, when the English country dances were exported to France, they were modified by the dancing masters; one particular form became the cotillion while another became known as the *quadrille de contredanse*, or the *quadrille*.[3] It was then a dance for four couples. The music had five movements, or figures, as they soon began to be called, in different time signatures. It settled into its present shape around the beginning of the nineteenth century and has undergone no significant change since that time.

The name quadrille was given for 4, 6, 8 or 12 dancers, dressed alike, who performed in one or more companies in the elaborate French ballets of the eighteenth century. The introduction of the contredanse into the ballet, which first took place in the fifth act of Rosseau's *Fetes de Polymnie* (1745), and the consequent popularity of these dances, was the origin of the quadrille. It was very popular in Paris during the Consulate and the first Empire. After the fall of Napoleon, it was brought to England by Lady Jersey, who in 1815 danced it for the first time at Almack's, England's most fashionable ballroom. Its reception there put the cachet of approval upon the new dance. The first night on which it was danced, Lady Jersey, Lady Harriet Butler, Lady Susan Ryder and Miss Montgomery, with Count Aldegarde, Mr. Montgomery, Mr. Harley and Mr. Montague for their partners, made up the first set ever seen in London. Within a year it was introduced into the United States where it soon became the new dance sensation and gradually developed to its greatest degree of complexity. Here was the beginning of the end for the more formal cotillions.

The figures were intricate as were the steps for a correct interpretation. Our dancing masters seized upon the new dance with high glee; here was opportunity for them to demonstrate their prowess in performing the pas de basque, chassez-croise, as well as the regulation balance and pousette.

Music for the early quadrilles was seldom written especially for the dance. Ten or 15 years elapsed before that came about. Operatic and popular tunes were strung together, and even the works of great composers were not beyond being used for quadrilles. The clever "Bologna Quadrilles" on themes from Rossini's *Stabat Mater*, which were published shortly after the appearance of that work, are an example. The plates of these quadrilles were destroyed when the publishers learned the source from which the author (popularly supposed to be J.W. Davison) had obtained the melodies. Hans von Bulow wrote a set of quadrilles on airs from Berlioz' *Benevenuto Cellini*, and the quadrilles of Musard are almost the only exception; they may even lay claim to some recognition as graceful, original musical compositions.

Steadily and surely, alterations creep into every dance form. The quadrilles were no exception. The steps and figures of the early ones were simply too difficult for any but professional dancers to master easily. They increased in popularity, at least in the cities, despite the fact that they were both complicated and short. The first difficulty was overcome by giving the dancers printed directions to the quadrilles that were to be danced at that particular ball; playing cards with these directions have been preserved. Country people preferred the simpler contras that lasted much longer. Why bother to learn something which was finished as soon as four couples had done the dance?

The War of 1812 ensured the popularity and development of the square dance or quadrilles in this country. The pro-English New Englanders kept on with the contras, and indeed one of the best, "Hull's Victory," which celebrates the victory of the Constitution over the British frigate, the Guerriere, on August 19, 1812, came as a result of that conflict. But the rest of the country refused to do "English dances," preferring the "French squares." The quadrilles were aimed at deportment, the contras at exercise. In large cities the dancers glided through the latest quadrilles from abroad with more or less elegance and languor. It was the dancing masters' finest hour and they made the most of this, their "golden opportunity."

The introduction of the quadrilles marked the return to the lilies and languors. The new decorum was soon reflected in the style for women. About 1825, the chemise gown went out of fashion and petticoats returned and multiplied. Crinoline, an expensive material, was used to stiffen the skirts. Carrying all this load, the ladies affected a "delicacy" which soon became real.

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[3] The name *quadrille* (derived from the Italian *squadra*) originally applied not only to dances, but also to a small company or squadron of horsemen, 3 to 15 in number, magnificently mounted and caparisoned to take part in a tournament or carousel.

It was probably in this era — the 1820s — that we began to "call" the dances. No one knows who was the first to do it or when this occurred. The earliest known account is from a reference in *Travels through North America, During the Years 1825-1828*, by Bernard Saxe-Weimar-Eisenach, Philadelphia, 1828; he attended a ball at Columbia, South Carolina, where the figures were called by a fiddler. Mrs. Trollope, in her *Domestic Manners of the Americans*, London, 1832, remarks that calling "has a very ludicrous effect on European ears." And Fanny Kemble's *Journal*, Philadelphia, 1835, described with quite a bit of disgust the "fancy figures" improvised at the close of almost every quadrille. Nevertheless, the one characteristic we have added to these old dance forms is the "calling" of the figures. True, it is not solely an American invention, but certainly we have developed it to a fine art.

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American Antiquarian Society, Worcester, MA
Boston Public Library, Boston, MA
Harvard University Library, Cambridge, MA
Leominster Public Library, Leominster, MA
Newberry Library, Chicago, IL
Newport Historical Society, Newport, RI
Pejepscot Historical Society, Brunswick, ME
Rhode Island Historical Society, Providence, RI

Conversation with Ralph Page

E. Carmen Imel

Q. How did you become interested in dance? How long have you been involved in dance? Could you share with our readers a little of your background?

A. I don't know when I first got interested in dance because I was too young to remember. I was taken to kitchen parties by my parents. Father was a fairly good fiddler and mother was a beautiful dancer. My uncle was a caller. There was a little church which substituted for a recreational center. There were only 200 people living in the small town, and the church was a community church and we had dances there frequently. In the middle of winter they would put the two settees face to face and put overcoats down and the kids would sleep there. I do not remember the first time I danced.

The first time I called was December 6, 1930. I had no intention of calling. It was during the Depression and six or seven of us got together and played two or three times a week for our own amusement. We decided to hire the town hall in Stoddard, New Hampshire for $3 a night and charge our friends a small fee to come and dance. Harry Frazer was going to be the caller. I rode up with him and he came down with a sudden case of laryngitis. Before we had reached our final destination he could not talk at all. "You have got to be the caller." The first dance called was "Virginia Reel." I haven't called it since. Harry said your father was a fiddler, mother was a dancer, uncle was a caller and grandfather was a dancing master. I shall never forget my response. "Well, Harry, that's true. If they were all horse thieves, that wouldn't make me one." People were reeling when they were supposed to do-si-do and going down the set when they were supposed to go up; finally Sam Hale hollered from the floor, "Follow me." This was not the way to call a dance. But I took his advice and we came out alright. I could only think of three figures of square dance and how long could you call three figures, even for your friends!

The next time I called was Christmas night. My uncle heard me call and said to come up some Sunday and he would help me. I didn't go the next Sunday because that would have been too anxious. My uncle asked, "Do you like to

Ralph Page, guest instructor at Madison College.

"prompt" the dances? I will help you if you want me to. The only reason is you are in the family and you are not going to bring shame to the family." The older callers would not help the younger ones since it would take money away from them. Aunt Mabel played the chords on the organ and Uncle Wallace played the fiddle. That winter I went through the J.A. French handbook on "prompting." There were 50-60 contras and some lancers and quadrilles in the book. I sat to the right of my uncle and he would hit me on the left ear with his bow whenever I made a mistake. That's how I got started.

Q. Is there any difference in New England between square dancing and contra dancing?

A. The term square dance applies to both. Square dance could be contras. The general term meant both.

Q. Do you think that more people are dancing now than in the past 50 years?

A. Yes. Definitely so.

Q. What makes New England square dance different from dances done in other parts of the country?

A. Let me describe the traditional dances. The prompter used to improvise quite a bit. You had to listen very closely to the caller. Otherwise, as Martha Graham would say, "You would be going stage right and everyone else would be stage left." There was no rule that said you had to call a dance exactly the way it was written.

Q. Has dance in New England retained its own specific style? Or has it been influenced by other areas?

A. It is still pretty much the same as it has been for a long time. Change has been gradual. We don't do the dances the same way that our parents did and I'm sure that they didn't do them the same way their parents did. I'm not against progress — just revolution! Yes, the overall style is pretty much the same.

Q. Can you describe a recreational dance evening in New Hampshire?

A. We come to dance. We dance until intermission and usually have refreshments. We have no games or interludes like the middle west region. If there is live music then the fiddler has to rest his hands and fingers.

Q. Do you have mixers or something similar?

A. This was the best kept secret in the dance world. At kitchen parties two or three times a year, someone would challenge the caller — "Come on, you can't fool us, give us something to mix us up." So, the caller would change the actives to inactives at the drop of a hat. It is most fun when everyone knows how to dance. It can be fun or chaotic. About 30 years ago, people in New Hampshire found they could make a lot of money out of snow. People were taken to kitchen parties and saw the thing done. A group of good dancers can get a caller confused. They have done that to me many times. It can become a game between the two. Do you know what I mean when I say change from active-to-inactive immediately? Have the ladies chain across and keep them there. The active are now inactive. Or, have a right and left thru but keep them there. Or down the center and back and cast off the opposite. Can be fun or a disaster.

Q. Why do you think that dance is important? Is it the social and recreational purposes that are valuable?

A. The sociability aspects were particularly important. The dancing masters taught good manners. Young men were instructed how to ask a girl to dance and ladies were taught how to refuse a gentleman. Everyone was taught how to dress for a dance and be properly attired.

Q. What is the proper attire to wear for an exhibition of contra dancing?

A. The proper attire is whatever was appropriate for that historical period. For the Revolutionary War period costumes from that era would be appropriate.

Q. What is the difference between cotillions, quadrilles and lancers?

A. The cotillion is ancestor to the quadrille. It goes back to the 1770s. The Willcox manuscript dates back to 1784 and refers to a cotillion. We do know that the dance was brought to England from France. Cotillion means petticoat. They were relatively simple dances. The dancing masters developed the form.

The name, lancer, has its beginning with a dancing master by the name of LeBord who was hired by the French military to stage a ball in honor of the Lancier regiment. He was in charge of the entire ball which meant he decided who was going to dance with whom and arranged all of the figures in the dance. Many of these figures had been around but had never been given a name. The dance was named after the regiment "Lancier." Four English ladies introduced the dance at the Almack's Ballroom in London and called it the Original London Lancers. From London they came to America and were a shot in the arm to square dance. They are done today in many villages in Quebec. There will be one or two lancers done each evening. They have lasted 135 years, so they must have something. Lancers have been done to tunes by Gilbert and Sullivan and Stephen Foster, and I have found one from Ohio done to "Robin Hood." They used the music of the day. There is no great harm in using the music of the day for squares and contras. One could use "Nearer My God To Thee." I wouldn't want to, however.

Q What were the authentic musical instruments used to accompany dance?

A. The piano, violin, drum, bass violin and possibly banjo and flute. The clarinet or cornet were used up to the 1920s. When there were 200 to 300 people dancing on a floor, additional instruments to the fiddle were needed so that people could hear the music. You couldn't hear just a couple of fiddles.

Q. You have done extensive research on the early history of dance in America. Could you tell us a little about the earliest beginnings?

A. Until the Revolution every one of the 13 colonies had contra dancing. During the war it was probably used to keep up the morale of the people. It was not an easy war — for either side. This is as good a reason as any. The early settlers brought the love of dance with them. Dancing seemed to be especially popular in New England, Virginia and South Carolina. Maybe Washington and Jefferson had some influence in the development of dance in Virginia. Washington loved to dance. His wife did not enjoy it but she had to go and be seen at the balls. Jefferson loved to dance and Ben Franklin was probably there although he was clumsy and didn't know what he was doing on the dance floor.

There was a quite famous dance that came out of the Revolutionary War period, "The Successful Campaign," that commemorated the defeat of Burgoyne. There are two or three versions of this dance. The problem is finding suitable music. The music has never been recorded. Does this mean that I cannot attempt to do this old dance because I do not have the correct music? I'm a traditionalist up to a certain point. I don't think you should do it to the "Irish Washerwoman."

Q. What is the earliest reference you have found relating to dance in America? Does it go back to the 1600s?

A. 1690. The Puritans sent to Edinburgh for two dancing masters. The Puritans were not as bad as they have been painted. They wanted the dancing masters to teach the young children the amenities of everyday life. They taught other things besides. I'm sure they danced before this time, otherwise how were they to know they needed a dancing master? The white man had to be tough and strict in order to survive. This was not an easy country to conquer. If they didn't have guns and ammunitions, none would ever have survived. The Pilgrims could not get along with others and sent the nonconformists to the northern wilderness, which is now New Hampshire and Maine.

Q. Was dancing forbidden in any of the colonies?

A. There were many sermons against it but the church was gradually losing its influence. One of the preachers who spoke out against dancing was Cotton Mather.

Q. Were many dancing masters brought over from Europe?

A. The government brought over two in 1690 and after that many came over at their own expense.

Q. Did the whole family participate in dancing?

A. Yes, in the small communities it was a family affair. In the larger cities, no. If you didn't know how to dance you were not allowed on the dance floor. This is how I learned "Money Musk." There are 24 measures of music and 32 measures of dance. The first turn was 1½ followed by ¾ and finished with ¾. I finished in the wrong position and my Uncle John McClure picked me up and dropped me ¾ quarters around so that I landed in the proper position. He was a laughable old soul and had a hot temper. He thought that I was spoiling his dance.

There is an interesting story about the War of 1812. The dance "Sackett's Harbor" was from this period. The British and Canadian fleets attacked the fort. We had plenty of guns, powder and cannonballs, but the cannonballs did not fit the cannon. The story goes that an Irish sergeant thought the enemies' cannonballs would fit into our guns. They did. So we fired them back being careful to fire over their ships so as not to destroy our source of supply. They soon caught on and fired over our fort! This went on all day. Few casualties on either side: a lot of noise, a lot of smoke, a lot of yelling and cursing, few people got hurt. That's the way to fight a war! We were left in control of the fort and always claimed a victory at Sackett's Harbor. The dance was named to commemorate the battle. One of our favorite dances and it is still danced. In Vermont and New Hampshire we used the tune "Steamboat Quickstep" for it.

Q. Why did the dance of New England not spread to other regions of the country?

A. There were no dancing masters to carry on the tradition. That is so logical it may not be true. Contras have hung on; there are two dances which have survived across the country to some extent — "Hull's Victory," known as "Double S Reel" in Ohio, and "Monkey Musk." In the West and Southwest, the territory was settled more frequently by people from the mountain and southern regions and they brought their form of dance with them which was quite different. The music was different. Why not, this is a free country. I hope that we will never have a national dance.

Q. During your lifetime you have seen many changes and trends take place in American folk dance. How do you feel about some of these changes?

A. I do not like to see a group of people come to a public dance without shoes. There must be some rules in civilization. People should come dressed properly and clean. And I don't like to see ladies dancing in slacks. Do you really feel elegant dancing a Lancers in Levi's? You don't look elegant!

Q. Do you think people will be dancing 50 years from now?

A. Sure. Of course. People of the world will always dance. We may not recognize it; however, they will be dancing. As far as I'm concerned if I can't hold a beautiful woman in my arms and move to music I'm not dancing. In the last 20 years or so the popularity of Israeli and Yugoslavian dances or other similar non-partner dances is based upon the fact that many people don't know what to do with a partner.

PART TWO: FESTIVAL

Introduction

Gwen K. Smith

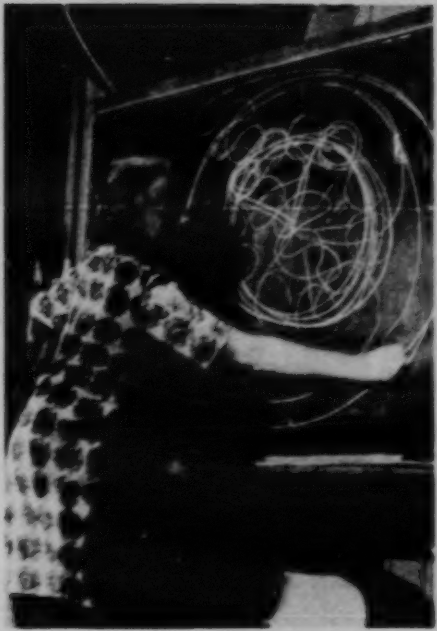
The National Dance Association Heritage Honorees are a very special group of distinguished performers, choreographers, educators and scholars whose achievements for dance are cause for celebration in this or in any other time. The thoughts they have recorded are varied, creative, provocative — a forthright portrayal of that segment of the discipline exemplified by their respective careers.

It is tribute to their collective expertise that their responses to the very broad task: "Give us your perceptions of dance in the United States as you have lived it" are distinct, authentic and diverse. Major facets of dance in America have been identified and developed by the individual essayist. Be it philosophical, reflective or predictive, each treatise is imprinted with a uniqueness that is the unmistakable style of its creator.

We hope you will enjoy FESTIVAL — that's what it's for — the opportunity for you to share the continuing legacy of productivity, artistry, inquiry, purpose and challenge provided by these most unordinary people. Ever mindful of their leadership and inspiration, we join the exhortations of The Preacher in proclaiming that

> *"To every thing there is a season, and a time to every purpose under the heaven . . . and a time to dance . . . ."*

One Viewpoint



Marian Van Tuyl

Dance in education has come a long way since the twenties when, in one small western Michigan town, the subject was so suspect that the course had to be labeled "Floor Patterns" to be acceptable to the community. Even at the University of Chicago, dance was presented under the title, "Rhythms."

Statistical surveys report that dance is the fastest growing art in the country with audiences increasing from 1 to 12 million in the past 10 years. Certainly, the college and university audiences are contributing significantly to the success of the Dance Touring Program of the National Endowment for the Arts which, in turn, enriches the experiences and heightens the sensitivity of students, teachers and members of the surrounding communities.

Much remains to be accomplished, however, and, to a great extent, the teacher is the key. While visiting many campuses a few years ago, I found the vital enthusiasm of dance students to be invariably striking; this is to be cherished in each situation. The general level of technique seems to be improving but the choreographic invention is meagre in most situations.

A recent study of persons teaching dance in a Midwestern state revealed the following statistics:

Questionnaires sent — 1,971

Questionnaires returned — 691

Teachers who said they teach modern dance — 205

Of these 205 teachers, 62 percent had one semester in dance composition, 15 percent had more than one semester in music, 5 percent had a course in composition.

The average number of courses in technique was 2.2 semesters.

For the three-year period preceding the survey, the total attendance at professional dance concerts for all 205 teachers equalled 475 seats — less than one performance a year.[1]

Such discouraging statistics put the question squarely before us: how can the professional preparation of dance teachers be improved to even an adequate level? This is one of the questions the National Dance Association will be trying to answer. One would certainly hope that the study described is not representative, and we in the field know what strides are being made in some college and university departments across the country with strong dance majors, the Artists in the Schools and Artist in Residence programs, not to mention the artist teachers in education.

I feel that dance composition is the area most neglected in the education of teachers and in their actual teaching. To my mind it is the most exciting and rewarding type of teaching. Doris Humphrey is reported to have said that "choreography cannot be taught but it can be learned." There *is* a craft which can be communicated. One example of success in this area is the Craft of Choreography Conferences held yearly throughout the country by the National Association for Regional Ballet.

One of the difficulties in approaching a class in choreography has been that teachers are afraid of it, and there is so much loose talk about "creativity" that a sort of mystique has grown up. The critic Alfred Frankenstein has said that "symphony writers write great symphonies because they are writing symphonies." In answer to the question of how he composes such beautiful ballets, a leading English choreographer replied, "Well, each morning I go into the studio and sometimes the muse stops by." Talking about dance is not dancing. The active study of the craft can be a rewarding experience.

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[1] Myron Howard and Constance Gwen Nadel, *The Dance Experience* (New York: Praeger Publishing Co., 1970), pp. 328-336.

Approaches To Teaching Choreography

There are many ways to approach the subject but, first of all, each person is able to move and cannot help moving expressively and individually in a unique manner. This fact can provide a starting point. Through working on assignments to solve problems of space-time-dynamics, the choreography class gradually develops the ability to "see" movement as well as to construct little compositions. Not much can happen until someone actually moves, then the class really takes off. The teacher does not make the students' dances but acts as facilitator (to use a currently fashionable term) by giving assignments that force the students to begin to grow out of personal mannerisms toward a personal style; by helping them avoid doing the same dance all the time; by making it possible for individuals to experience the delights of dancing in a group, either in "instant" choreography or in more involved group works; by helping students increase muscle memory to recapture intriguing thematic material discovered in improvisation for development into dance studies; by requiring them to know the score (if they are using musical accompaniment) rather than just turning on the tape machine; by not allowing them to get bogged down on one assignment, but helping them to realize that out of 10 studies or dances they complete, if 2 are successful the percentage is reasonable. The list of possibilities is endless.

Some students are sensitive to auditory stimuli, others are more visually minded. The teacher can use these individual variations in setting up projects for composition, as well as take cognizance of the fact that some young dancers respond to the opportunity to compose dramatic studies, whereas others are appalled at being asked to "be" a princess, a big brown bear or a hamadryad!

It is often useful to schedule demonstrations or workshops among the classes or for the college community to help keep the pace of composition going. Opportunities to cooperate with music, drama or art departments enrich the choreographic experience. Dance films are becoming more available and can be an aid in studying various styles and forms. In fact, all resources should be used to broaden the range of the students' inventiveness and to avoid the poverty of repetitive sterile movement patterns, such as having all dances done on the diagonal or the persistent use of canons as the only formal device.

Intermediate and advanced classes in choreography will make more demands on the students. The discovery of freedom within the limitations of assignments using musical forms, historical styles, principles of design paralleling developments in the other arts, and the possibilities of composing for duets, trios and quartets as well as for larger groups can provide an exhilarating awareness of rich potentials for composition. The opportunity to participate in the dances of other students is another way of experiencing the inexhaustible variety of ways of moving. Guidance and discipline are necessary, but so is personal experimentation. It is hard work — really a lifelong commitment — and probably very few will go on to become outstanding choreographers (indeed, we could not use a world full), but the study, discipline and increased perceptiveness can contribute appreciably to the knowledge of self and appreciation of the artistic expression of others.

The teacher *is* the key with the responsibility to keep growing artistically, to be tireless, enthusiastic, sympathetic, sensitive and to love teaching.

History or Nostalgia?

Gertrude Lippincott in "And They Came to the Prairie"

Gertrude Lippincott

In looking back on my former activities in modern dance, I find it difficult to assess objectively my efforts without becoming overly sentimental or imprudently boastful. Should I even attempt the task? Is it possible to hew the line between fact and nostalgia? Who knows — but perhaps it is worth a try.

As a beginning for such an excursion into my past, I submit the following events and happening in the Minneapolis-St. Paul area during the 1975-76 season as a means of comparing current dance activity and that of 40 years ago:

Item 1 — The *Nutcracker* Ballet sold out all six of its performances in December 1975. At each performance there were 4,280 spectators, for a total of 28,960 people.

Item 2 — The Minnesota State Arts Board handles five different dance touring programs for the state. For fiscal 1976 there were 20½ weeks of dance touring, with fees listed at $219,600.

Item 3 — The 1969 University of Minnesota/Minneapolis Concert Series presented 3 dance companies. In 1974-75 there were 6, and in 1975-76 there were 12 giving 17 performances. The series consisted of four ballet companies, four modern companies, and four ethnic companies.

Item 4 — As of fall 1975, Northrup Auditorium at the University of Minnesota boasted a new stage floor — the "Balanchine Basket-Weave," the same as the floor of the New York State Theater at Lincoln Center.

Item 5 — On December 3, 1975, the Twin Cities Metropolitan Arts Alliance scheduled a Dancers' Caucus in response to numerous requests from dancers for information in solving some of their many problems. Thirty-five dancers, of all types, attended. Matters of rehearsal and performing space, legal questions, and medical and insurance matters were among the items discussed.

Item 6 — Japanese dances were performed at the Como Park Conservatory (St. Paul) during November 1975 at the Chrysanthemum Festival. Thousands of people, young and old, attended.

Item 7 — An advertisement in the University of Minnesota *Daily* informed its readers in December 1975 that "Dance Is An Indoor Sport." The sponsor of the ad, The Minnesota Dance Theater, announced that it offered instruction in contemporary, tap, mime, Afro, jazz and classic ballet. The Dance Theatre is only one of the many studios in the Twin Cities giving classes in yoga, flamenco, theater dance, improvisation, movement for actors, Bharata Natyam, East Indian mime, contact movement, etc.

Item 8 — Dance critic for the *Minneapolis Tribune*, Mike Steele, has studied criticism with Selma Jeanne Cohen at the American Dance Festival (New London) and over the years has become a knowing and perceptive critic.

Item 9 — As of January 1976, there were at least 12 dance companies performing in the Twin Cities area throughout the year. There were also three or four mimes, at least two jugglers, one or two clowns and one puppet company.

Item 10 — Under the direction of Suzanne Weil, the Walker Art Center has established a nationwide reputation as a bastion of avant-garde dance. Walker also has scheduled Choreographers' Evenings to give young choreographers a chance to show their wares.

Item 11 — The Minneapolis Public Schools included two dance residences in 1975-76. Its Urban Arts Program has been a vital force in providing dance instruction for many teen-agers who otherwise would never have had a chance to study dance.

Item 12 — The Caravan Dance Collection is engaged in a three-year dance residency in the St. Paul Elementary Schools as an in-service program. The ongoing residency is funded by the Minnesota State Board of Education and the St. Paul Public Schools.

Upsurge in Dance Popularity

These items show only the tip of the dance "iceberg" in the Twin Cities; the tremendous enthusiasm here is, of course, a reflection of the popularity of dance all over the country. We know that more people in the United States attend dance performances than go to baseball games. We also know that in 1966 1 million people saw at least one dance concert; 70 percent of them were in New York City. In 1976, 12 million people went to dance performances, and 80 percent of them lived outside New York. In 1965 there were 3 professional dance companies outside New York; in 1975 there were over 50. The Association of College, University and Community Arts Administrators reports that from 1972 to 1975 there was a 161 percent increase in contemporary dance programs booked for college campuses, with 3,515 performances.

Small towns, as well as the big cities, have become aware of dance as an art form. A recent visit to a Minnesota town of 2,500 people pointed up this fact when a most unlikely candidate for a modern dance enthusiast announced that he and his wife had made a special 250-mile trip to Minneapolis to see the Murray Louis Dance Company. What was his reaction? "Terrific, it was great stuff. And can that guy move — better than a football player!"

Modern Dance Group

But let us turn back to the Minneapolis-St. Paul area 40 years ago, and, by going over the press albums, the scrapbooks, records and files of the Modern Dance Group, find out what was happening in dance in the mid-thirties. The Group was formed in the fall of 1937 by Ruth Hatfield and myself shortly after our meeting at Orchesis Dance Group of the University of Minnesota.

We had no money, some dance training, and little professional experience. But we were blessed with enthusiasm and unbonded optimism. And we were innocent enough to attempt the impossible. We also had the help of supportive husbands and good friends in the artistic and educational world. They were some of the first to encourage us with small amounts of financial aid. And there were a few "Great Ladies" and people in positions of authority who helped get us paid engagements.

The *Bulletin* which we issued at the beginning of our first season (November 17, 1937) stated our purpose as follows:

A professional and semi-professional group of women dancers organized to further interest in the modern dance in Minneapolis and St. Paul by the following methods:

1) Presentation of lecture demonstrations in modern dance including

a) technic
b) composition
c) percussion
d) notation

2) Presentation of lecture-demonstrations of modern dance in conjunction with other arts such as theater, music, visual arts, etc.

3) Presentation of full evening concerts

4) Presentation of lecture-demonstrations done in cooperation with various social, political or economic groups.

5) Charity and benefit programs

6) Exhibits of paintings, prints, and photographs of dance.

In addition to the purpose, this first bulletin discussed specific plans for various sessions, financial arrangements, the formation of a supportive Lay Guild, relationship to a proposed chapter of the American Dance Association, classes for group members, listing of topics for discussion meetings, types of dance technics to be taught, and the possible acquisition of a studio.

In its first year, the Modern Dance Group managed to accomplish a surprisingly large number of its goals. It presented seven paid performances, nine benefit performances, an introductory open house program and a public dance-demonstration. In collaboration with seven other dance and art groups, the Group sponsored an exhibit of dance memorabilia; it also held over 20 discussion meetings devoted to various dance topics. Its performing roster numbered five, and there were four associate members. It engaged the services of a composer-accompanist, a costumer and a lighting expert.

The Group's performing repertoire included 15 solos, 3 duets, 6 group works and 9 dance studies, all choreographed on a variety of subjects, generally representing the trend of "social action" in the arts of the thirties.

At the beginning of its second season (1938-1939), the Group acquired a small studio (later enlarged with an office and dressing room) in downtown Minneapolis, broadened its activities to include classes for children and adults, enrolled 54 people in its Lay Guild, and branched out choreographically to work on dances dealing with (1) primitive themes ("Dances of Celebration"), (2) American folk materials ("American Scenes"), (3) Minnesota history ("Minnesota Saga", a four-part work performed by 12 dancers for the St. Paul International Institute on April 23, 1939 before an audience of over 3,500 people in an arena measuring 116 by 67 feet), (4) psychological subjects, (5) re-creation of authentic 17th and 18th century dances, and (6) abstract materials.

In 1939 the performing members numbered 10, with 3 men added to the roster (the Group was one of the earliest in the country to include men), 2 readers and a singer, as well as a composer-accompanist. It presented 15 concert performances, a benefit cabaret, 2 open houses and studio evenings, 5 composition seminars (works-in-progress presented for criticism), five discussion meetings, 7 exhibits of dance materials, and 5 radio interviews. It performed in every conceivable type of space — living rooms, workers' halls, gymnasiums, churches, hotel ballrooms and art galleries (one included two flights of stairs for which we had to choreograph).

The sponsors of the programs included liberal political groups, art organizations, dance associations, women's clubs, public libraries, churches, peace groups, a Folk Institute, youth assemblies, trade union groups, groups agitating for a Federal Arts Bill, the State Arts Council (Minnesota had a fledging unit in 1938-1939), and even a journalism sorority.

The Group studio on the top floor of an ancient building was a miniscule affair which was used every week for over 40 hours of work of all kinds. It became a gathering place, not only for dancers but for other artists as well. The studio, in addition to its rehearsal space, housed a collection of percussion instruments and a lending library of books, magazines and clipping files which were used extensively by Group members, interested friends, art galleries and museums. Exhibits of dance photographs, paintings and prints were held.

In two short years the Modern Dance Group had come to be known as the apostle of "modernity in dance." It had been seen by a great many people in all walks of life, many of whom were appalled, shocked, repelled, upset, annoyed, bored, excited, delighted, entertained, amused and exhilarated by its dances. It aroused the ire of a hard-line conservative Bible college by presenting a performance at the St. Paul YWCA on a Sunday. The letter from the official of the college and the excellent reply by the executive director of the Y are still among our prize possessions.

Our "modernity" consisted of presenting a type of dance unfamiliar to people whose only contact with the art form was with ballet (and usually not very good ballet) or night-club entertainment dance. The "ugly," awkward movements of modern dance (flexed feet and hands, elbows akimbo, contracted torsos) were not graceful, pretty or beautiful in the eyes of most observers. Falling down, crawling around on the floor, walking on one's knees, or rolling about were hardly familiar dance movements of that period.

The subject matter of our works was anything but entertaining. It was often heavy, abstract, social and political in outlook, although we did include some humor in those "dark years" of modern dance. We performed with bare feet, which got very dirty after hours of contact on unswept floors in dingy, gloomy halls. One relative termed our dance "splinter dancing"; others were sure we would be afflicted with some dread disease, or at least pneumonia.

Our accompaniment was often done with percussion instruments — drums, gongs, cymbals, temple blocks and bells, cowbells, rattles, pipes, ocarinas, and exotic items such as conch shells. We whistled, sang, recited poetry and chanted. No sweet romantic orchestral music for us. We relied usually on a single piano and used unfamiliar modern scores. And the women danced in physical contact with men who were not their husbands — a scandalous activity to some members of the audiences, and even to some of our parents.

Our costumes were usually not pretty or feminine. They were fashioned out of inexpensive cotton flannels and jerseys. We dyed fabric and designed and made most of the costumes ourselves.

All in all, what was shown to the spectators was a type of dance so unfamiliar to many midwesterners that some of them had a difficult time appreciating it. However, we always did have an audience — 350 people were a fine crowd in the days before Pearl Harbor. When we broke even on a performance, or made a little money, there was great jubilation. The Group members paid dues, people in the classes paid tuition, and the Lay Guild contributed small amounts, for which they received free tickets. We also received small sums from interested friends. We managed to pay the studio rent, the telephone, the accompanist, the printing bills and other small expenses.

Modern Dance Center

In the summer of 1940, the Modern Dance Group officially became the Modern Dance Center. Its activities had expanded in 2½ years to such an extent that its scope went far beyond that of a performing group. The directors, Ruth Hatfield and myself, published the following credo in June 1940:

> *We believe that there exists a vital need for bringing to the American public, this vigorous, ever-changing form of American dance.*
>
> *We believe that the function of the Modern Dance Center of Minneapolis is to share the responsibility of bringing this dance to its own community.*

The brochure also stated that the task of bringing dance to the community "must not be accomplished, however, by mere pandering to the taste for the bizarre and novel in entertainment, but must maintain the standards which modern dance has set for itself."

The three seasons from 1939 to 1942 had intense activity. In addition to the many concert performances, composition seminars, discussion sessions, exhibits of dance photographs, paintings and drawings, demonstrations, lectures and interviews, the Group members taught numerous classes at the Studio as well as in settlement houses, unions, YWCAs and private groups. They recorded music, ran a dance library service, wrote articles on dance, gave consultations, and made a dance film in conjunction with the Minneapolis Board of Education and Miller Vocational High School.

In cooperation with the Minneapolis YWCA, the Center sponsored two Educational Dance Conferences (1941 and 1942) which brought together modern dance educators from the Twin Cities and out-of-state to discuss problems in the field of dance education.

The Performing Group branched out to appear in Minnesota outside the Twin Cities — seven times in two years at Walker, Northfield, Virginia on February 19, 1941 (with the temperature 35° below zero), Duluth, Moorhead before an AAHPER convention (traveling with three cars, ten children and eight adults), Litchfield and New Ulm (before an unruly, noisy school audience). After the Virginia performance where the audience was warmly enthusiastic despite the frigid weather, we received the following letter:

> *I must say that I was quite pleased with the performance, and that those who saw it were pleased. I can only say that I was much surprised at the extent of the applause, and when there was something to be interpreted as a curtain call, I was dumb-founded. Really it was altogether a pleasing performance. The committee has not heard a single "gripe" because of scheduling you. Mr. R . . . . . . said that you were good people to work with. He was pleased with the performance and wondered where I had found you, and how. And his feet were tired at the end of the show.*

We performed our "Minnesota Saga" for the 100th anniversary celebration of the city of Minneapolis in 1939, and after the performance one observer announced that, "If that is how Minneapolis was founded, I marvel it has survived." At an experimental program in March 1941 the audience was asked to participate by filling out a questionnaire during the performance, answering a dozen questions as to its likes, dislikes, suggestions on subject matter, accompaniment, costumes, familiarity with modern dance, age groupings, etc. The results were tabulated and used in planning.

Vis-a-vis the subject matter of our performances, a review in the *St. Paul Dispatch* stated that "oppression, bereavement, disaster, and celebration were the subjects presented in a modern dance concert by the Modern Dance Group." The titles in that particular concert included "Diary from Europe — Premonition of Disaster, Panic, Oppression, Refugee," and "NBC Calling Europe." These were definitely not subjects designed to relax the tired businessman, but they were indicative of the grim realities of World War II.

Some of the press reviews read as follows:

> *The Modern Dance Group continues to be both pioneer and chief exponent of modern dance art in Minneapolis. Serious-minded, venturesome, and zealous, it is also keenly aware and fully abreast of all the currents that affect modern dance, both in ideology and in dance design.* (Star-Journal, *Minneapolis)*
>
> *A group of young dancers belonging to the Modern Dance Group of Minneapolis use this technique which is particularly effective in such dances as the primitive "Initiation and Marriage" with its strange ritualistic beauty, and the varied "Statement for Peace." It also fits the expression of the grotesque as in "Jazz Interlude" and the tragic and moving "Refugee" and the "Figure of Bereavement."* (Minneapolis Tribune)

An exceedingly agile and well-trained group of young men and women in an interesting novelty in the form of a ballet by the Modern Dance Group of Minneapolis . . . who offered a dance pantomime symbolic of Minnesota's lure to the immigrant." (St. Paul Pioneer Press)

The Group's financial situation from 1939 to 1942 was measured in terms of dollars and cents, mostly cents. From a performance on November 24, 1941 when we had an audience of 236 people, there was a deficit of $122.35. A concert on January 19, 1941 with 142 spectators showed a deficit of $13.27. (We paid no rental fee because it was sponsored.) But on March 26, 1941 we lost only $.18. We were able to pay the accompanist, the printer, the lighting man, the landlord and the costumer. We made various deals to secure the services of other performers — singers, readers, etc. — with free classes for them and their children and complimentary tickets for the performances. But for the dancers, not one sou. Dancers traditionally have always subsidized dance with their unpaid labor.

In addition to including men in the traditionally all-female group, we had the distinction of being one of the first modern dance groups in the country to become racially integrated. Five Negro women dancers were formed into a unit during the 1939-1940 season. At first, they performed by themselves in works on such themes as chain gang songs, street cries, boogie-woogie rhythms, and Vachel Lindsay's poem, "The Congo," but by mid-year, they were integrated into the regular group in a work entitled "Statement for Peace."

For the St. Paul International Folk Festival in 1940, the Negro group performed "The Negro in American Life." And as part of a long work for the entire Group, "The People Is Everyman," which used lines from Carl Sandburg's *American Songbag*, the leader of the Negro Group choreographed "I Am The Negro." Apropos of the integration of the Negros into the Group's activities, former Group member Tony Charmoli wrote:

> *Without a doubt the most interesting thing about the Modern Dance Center was that it was a unit, functioning in a highly democratic way. The Negroes, Jews, Italians, etc. were not segregated, but acted as one, loaning their talents to the Group as a whole. If the Group is not remembered for its work in introducing modern dance to the unenlightened, then it surely will be remembered for proving that the democratic ideal was achieved.*

We began to engage in a national correspondence as the result of our work, and our mailbag has produced letters from John Martin, Walter Terry, Carl Sandburg, Sinclair Lewis, Walter Toscanini, Louis Horst, Pauline Lawrence, Grant Code, Paul Magriel, George Besiwanger, Sally Kamin, Meridel Le Sueur, Theodore Blegen, and dancers/educators Doris Humphrey, Charles Weidman, Hans Wiener (later Jan Veen), Esther Junger, Eleanor King, Nik Krevitsky, Marian Van Tuyl, Martha Hill, Mary Jo Shelly, Truda Kaschmann, Lucille Czarnowski, Alma Hawkins, Lois Ellfeldt, Mary Elizabeth Whitney, Ruth Murray, and many others. In view of the deaths of some of these famous figures, we cherish their letters very highly.

In 1942, at the time of the dissolution of the Modern Dance Center, the goals and plan of work were similar to what they had been in 1937. Over the five-year period, the Center was a clearinghouse for modern dance activities in the Twin Cities and had become known for its activities all over the country. Its purpose — to build an audience for modern dance — remained the same throughout the years.

Accomplishments of Modern Dance Group

Thirty-five years later, the question can be asked — what *did* we accomplish? Was all the activity just "busy-work," engaged in by an enthusiastic group of hyperactive young people, or were there substantial contributions made to the artistic life of the community? While we were working at white heat, we did not often look ahead or speculate as to the nature of those contributions.

To try to make an objective assessment of the value of our work is a difficult task, but as I go over the many reports of our activities of those five years, I believe that the following accomplishments did have a lasting effect on the cultural and artistic fabric of the Twin Cities, and perhaps to a lesser extent, out-of-state as well:

1. Establishment of the first (and, at that time, the only)

independent modern dance performing group in the upper Midwest.

2. Creation of an audience for modern dance not only for our own performances, but for such touring dance groups as Humphrey-Weidman, Hanya Holm, Ted Shawn, Martha Graham, Elizabeth Waters, etc.

3. Encouragement of audience participation through discussions at the composition seminars and the use of questionnaires at programs.

4. The extensive evaluation sessions after every performance, engaged in by the dancers and some of the spectators.

5. The extracurricular education and exposure of the dancers through the activities of the Center, not only in dance, but in the other arts, aesthetics, personal development, social life and manners, etc.

6. Integration of Negroes into the Group as an integral part of the work and activities, not merely as an auxiliary unit.

7. Artistic cooperation with other art forms and various social institutions.

8. Use of a great variety of performance spaces long before the dancers of the 1960s began to work in unconventional areas.

9. Use of unusual forms of musical and sound accompaniment, including words, poetry, percussion, and even silence.

There were other accomplishments, but these were the most significant. We had our doubts and worries, as do all single-minded artists. In my own case, I sometimes wondered if giving up most of the activities in which my peer group was involved was worth it all. In those days, a young married faculty wife generally did not have a career, let alone a "far-out" one. A few friends and relatives were disapproving, but the moral and financial support of my husband, teachers and loyal colleagues kept me going at a time when there was no Women's Liberation Movement, few dance organizations, no National Endowment for the Arts, no state and local umbrella arts groups, and very little support for dance. Now I feel that it was definitely worth the sacrifices, and those five years were as an exhilarating time in my life as I have ever experienced.

Current Dance Situation

Having made this excursion into my past, I come back to the current situation in dance in the Twin Cities and find that many of the problems we faced in 1937 still exist. The "Bright Future for Dance" which I predicted in a 1965 dance magazine article did shine brightly for about 10 years, but it has now darkened somewhat due to increasing tax rates, inflation, political unrest, foreign upheavals and a general social malaise. Money from earnings will never pay for dance or indeed for any of the arts. Although funds from government and private sources (e.g., HEW and NEA), grants from foundations and individual donations do exist, they are never enough to make ends meet. Dancers still bear the burden of financing their own art, usually through teaching, while suffering great personal hardships and receiving salaries lower than other performing artists.

Many taxpayers feel strongly that their hard-earned tax dollars should not go toward financing "pet hobbies of special interest groups and non-essential art institutions which are run for and by the elite, who can afford to pay the full cost of its own pleasures." (From a letter to the *Minneapolis Tribune*, February 19, 1975)

Housing space for dancers — living, rehearsing and performing — is still at as high a premium as it was in 1937. There are few medium-sized auditoriums with adequate backstage space and lighting, good floors and good seating, although Northrup Auditorium at the University of Minnesota has been remodeled into a fine, large house for dance.

The problem of standards is ever-present, and although there is a large quantity of dance in the Twin Cities and out-of-state, some of its quality leaves a good bit to be desired. Individual choreographers and dancers often feel that they are overlooked in favor of the larger groups, and out-of-state groups feel that they are slighted in favor of the companies based in the Twin Cities.

Isadora Duncan's prophetic vision — "I see America dancing, beautiful, strong, with one foot poised on the highest point of the Rockies, her two hands stretched out from the Atlantic to the Pacific, her fine head tossed to the sky, her forehead shining with a crown of stars" — has not been entirely fulfilled and probably will not be in our lifetime. But we have advanced notably in our efforts to produce good dance for the public and to give all children the opportunity to participate in the art. We still have a long way to go, but we are making some headway.

And the little girl from St. Paul who was so slow to walk in her childhood that her parents were worried, who led the Girl Scout Pageant line when she was 10 in an open-air production dressed in dyed cheesecloth and oilcloth boots, who organized and presented her own "concert group" made up of neigborhood girls when she was 12 (admission to the program was 1¢), and who went off to the University of Chicago with three yards of yellow chiffon and black velvet ribbons for "self-expression" (discarded immediately for the severe black jersey uniform of the modern dance) has herself "come a long way."

And despite all the problems and misgivings, the crises, poverty and hardships, the dire predictions of failure, and the neglect of the dancers, dance is alive and well and thriving in Minneapolis and St. Paul.

Kinesthetic–Rhythmic Approach to Dance

Margaret H'Doubler

The kinesthetic and rhythmic approach to the study of dance is problem-solving, creative and productive. Students are given an opportunity to explore for themselves, but with guidance. Without guidance, the student dancer is unlikely to achieve creative understanding. Rarely does a young student realize that imitation contributes very little to the development of his or her artistic nature. In this respect the importance to dance development does not lie in acquiring prescribed techniques, but in becoming increasingly aware of movement principles and their sensations.

There is a difference between the achievement of motor skills, as such, and the exploration and discovery of one's own creative abilities. Of course, motor skill is important for clarity of execution, but it should keep pace with the student's growing artistic needs. This discipline is not based upon a formal code of gestures and steps, but a discipline imposed by the student's knowledge of motion and form. A keen and accurate kinesthetic sense is the only means for developing a reliable motor sensitivity for any physical endeavor.

If a movement form or a dance is molded and controlled and self-directed, regardless of students' technical capabilities at the time, they can perform their movements to express or reflect what the creative imagination has formed from their emotional experience. They can learn how to use the expressive factors inherent in movement and so define the movements in a way that, when executed, they will evoke the quality of feeling belonging to the emotional intent. More important, as they execute their movements, due to feedback, they also become the recipients of the sensations of their own movements and experience a remembered feeling.

The students thus perceive their own movements and associative feelings objectively and subjectively. In doing so they may have a complete dance experience as art. Dance is art creation in movement, and this quality of experience may be accomplished without technical perfection. Such an experience helps the student to discover the relationship between self and body. The student discovers what makes one's movement experiences satisfactory or unsatisfactory, pleasant or unpleasant, and how to control them and oneself in order to experience harmony and satisfaction in living. It is the vitalizing and revitalizing of effort and production that is the ultimate educational value of dance as a creative art experience.

Unfortunately, there are those who believe that scientific knowledge used to explore the materials of one's art is detrimental to the creative art spirit. Just the opposite is true. Science does not denounce emotion or intuition, nor does it devaluate inspiration. It reveals new areas of truth and beauty. As teachers, it gives us information and understanding of the wealth of human resources that instructors and students alike may draw upon. In studying movement from the kinesthetic and rhythmic approach, the student becomes his or her own teacher, laboratory and textbook, and, when dancing, becomes his or her own audience and critic.

Dance Heritage from the Bicentennial Perspective

Lucile K. Czarnowski

During this Bicentennial period our dance heritage as viewed from its creative and contemporary form presents many interwoven threads in its patterned synthesis.

Historically, we are an immigrant nation, still comparatively young. As a result, we had no binding authority or even a solid cultural base upon which to build our dance. Undoubtedly this was fortunate and propitious, allowing freedom to experiment and fashion our own dance principles and philosophy.

Because of our very early environmental experiences with great distances and open spaces, studies were made to determine whether these factors had affected our mode of body movement — whether there was such a thing as the American Gesture. Some of the results indicated that sections of our country naturally differed because of established movement patterns brought by the immigrants to this new land and their reactions to different types of environments. In general, a trend indicated that our movements *were quite free and open*, expressive of our openness of spirit.

Two aspects of our dance heritage will be dominant in this survey: the development of dance as an art form with resulting enrichment of human values, and notably, dance as a living educational experience.

Subsidiary threads have their unique functions — for example, a knowledge and understanding of the *instrument* of the dancer, the human body with its skeletal and muscle systems, emotional responses and mental perceptions, all requiring selectivity in their use.

A comprehensive study and experiencing the *medium* of dance — *movement* — requires an analysis and creative use of its rhythmic, dynamic and spatial values. It has been said that our inborn creativeness is our most human trait and to preserve and nourish it is one of education's greatest concerns. The acceptance and development of dance in our schools and colleges is a gratifying accomplishment.

Art depends upon form or organization, the building of small excitements into a unit greater than the sum of its parts. In addition, these small units become a new entity with broader scope and power; a small movement phrase may become a dominant movement theme in a larger patterned movement.

Dance is a basic form of communication. Its choreographic forms follow art principles — projecting meanings to an audience, actual or implied, and reacting to a resulting response, completing the art cycle.

Each categorical thread has its own techniques which have been influenced by many sources. The various gymnastic systems such as Swedish, German (including Laban's experimental studies using his pupil, Mary Wigman), Danish and Finnish, all with their practice and modifications in this country, have made their contributions. Means were devised to study the instrument of dance to determine its capabilities and proclivities for movement with their laws and principles.

Isadora Duncan gave a new direction to the dance with forms of natural dancing, interpretative dancing and schools of rhythm developing from her influences. She broadened dance participation for "the many" and their enjoyment of creative movement.

With the emergence of the concert dance, dance artists with their groups gave the art a new direction which is still expanding. With the dance in education growing at the same time, concert dance groups had a ready-made, appreciative audience to receive them. This had its influence on the public audience's acceptance of new forms.

Two movement forms which are bringing a new quality to our dance medium are T'ai Chi Ch'uan and Yoga (Hatha). The first form, an "ancient Chinese way of exercise to achieve health and tranquility," is "based not only on a physical method but also on an emotional and mental attitude from which a state of awareness, calmness and concentration evolves." Sophia Delza, a modern dancer, gave many workshops on this form when her book was published in 1961.[1] The second form, Yoga exercise, is from India. Both forms require careful teaching and take much time to learn. Both are being taught on television.

We are in such a fast-moving period of change that much present effort is expended on future projections; consequently, the present and the future seem to be a compressed continuum. How dance develops in the future is interesting to speculate. It will be a challenge and opportunity. It will be the result of Experiment, Experience, Expression.

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[1] Sophia Delza, *Body and Mind in Harmony, T'ai Chi Ch'uan (Wu Style)* (New York: David McKay Co., 1961).

The Changing Scene in the Folk Dance Field

Vyts F. Beliajus

During the more than 40 years since I have been teaching folk dancing, great changes have taken place. For one, the popularity of folk dance since the early thirties has increased a thousandfold. Ethnic demonstration groups existed during this time and in ethnic neighborhoods the simple ballroom type of folk dances was used at social functions. But international folk dancing among non-ethnics as a hobby and as recreation was still unknown.

Some folk dancing was utilized in certain schools as a regimented physical education activity, done mostly by a few girls in bloomers. But now — gone are the bloomers! Many schools and universities are featuring folk dancing and many students of both sexes find it a favorite subject and pastime. In some universities, registration in folk dance classes is in the hundreds. Brigham Young University in Provo, Utah is a good example. In lesser numbers, folk dancing is favored at Ricks College in Rexburg, Idaho; Illinois State University, Normal; Ball State University, Muncie, Indiana; UCLA in Los Angeles;New York State University, Cortland; University of Arizona in Tuscon, and many other places. Popularity of folk dance often depends upon the teacher's knowledge and ability to convey the element of fun while teaching.

In "olden" days many leaders tried to maintain authenticity while doing and enjoying the dances. Some went overboard while others viewed authenticity as a minor factor. The joy of dancing and the companionship it afforded was deemed uppermost for the hobbyist and recreational dancer, and fortunately this idea prevails.

Originally, the most favorite dances were those done in couple and quadrille formations. These were dances from Scandinavia, Britain and central, eastern and western Europe. I introduced dances from the Balkans around 1937.

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The dances of Yugoslavia were readily accepted, but those from Greece were more difficult to make popular. It was not the dances which kept people away but the music and tempo which seemed strange and like something from another world. Nowadays the Balkan dances, which include those from Greece, Yugoslavia, Romania, Bulgaria, Turkey and Armenia, have a large following, especially among the upper teen- and college-age students. They certainly have come a long way since I organized the first Kolo group in Chicago in 1938-39. *

Line dances have great merit in that partners are not required. In situations where there are more women than men (often the case), the line dance (actually a misnomer since these dances are usually done in circles or broken circles) is a problem solver because no one has to sit out. Unlike set dances, when one error-making participant can wreck an entire set of 4, 8, 16 or more dancers, in a line dance the antics of one individual do not hurt the line unless it happens to be a demonstration group. Because of these two factors — no requirement for partners and team work — the line dances have gained favor to such a point that often a club is overbalanced and top heavy with these dances at the expense of other types of folk dances. Also, line dancers are often impatient and intolerant of other dance forms. This can

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* A kolo is a Serbo-Croatian circle dance.

be noted at request programs where these so-called "kolomaniacs" will take over. One individual will often write down about 10 or more dances from the Balkans and Israel with the rest of them following suit. They will sit out when a couple dance is played and refuse to participate even when only one couple or person is needed to fill the set, thus preventing six or seven other people from participating. I have encountered this type of rude behavior on many occasions.

For many years, from about 1937 when I first started traveling, until well into the sixties, I was about the only teacher of folk dance who traveled widely. Michael and Mary Ann Herman from New York did a certain amount in later years. I've been in every state except Hawaii, and have also taught in Canada and Mexico. Thus all dance forms from many countries were first introduced by me. Now there are large numbers of teachers of every kind teaching specialized dances. International folk teachers are on the wane while line dance teachers in particular, and some specializing in a particular nationality, have increased tremendously. This trend fills the demand for new materials. Meanwhile, traditional favorites are being pushed out by these new works, some of which are not of general use and can be performed only by the most agile enthusiasts. Institutes are constantly held for the teaching of new dances to groups which can hardly absorb all the material thrown at them. All traveling teachers, despite their great numbers, are regularly engaged, a condition testifying to the fact that people have a great thirst for learning folk dancing and a lively interest to see what each teacher has to offer.

The states with the greatest number of folk dancers are: California, first and foremost, New York, Washington, Illinois, Oregon, Texas, New Jersey, Ohio, Michigan, Indiana, Florida, Utah, New Mexico, Arizona, Massachusetts, Connecticut, Louisiana, Colorado and a few others. They are practically nonexistent in the Dakotas, South Carolina and Arkansas. These last named states do have square dancing. This form of folk dance, which outnumbers the international folk dance forms, is found in every nook and cranny of our country.

The growth of folk dancing is especially noted among college students. A university town folk dance group will sometimes have an 80 percent constituency of college students, as in Chapel Hill, North Carolina, Boulder, Colorado, Tuscon, Mesa and Phoenix, Arizona, Albuquerque, New Mexico, Ann Arbor, Michigan and others. In fact, some of the finest exhibition groups are often found within universities, for example, Brigham Young University, Ball State University, Ricks College, and Illinois State University. An excellent group of high school students exists in Paw Paw, Michigan.

International folk dancing, then, under whatever guise or name, is gaining momentum. Since recreative exercise is needed for maintaining good health and a good mind, folk dancing is the most fulfilling and neighborly form. Happy Dancing!

A Twentieth Century Retrospective

Miriam Gray

This article could be subtitled "From a Farm in Missouri" since I was born and grew up on the same Wayside Farm where I now reside in retirement. In between, I have observed, participated in and manipulated dance education in a range of geographic and educational arenas. Living through all but five years of the first three-quarters of the twentieth century, I have experienced and gathered knowledge of dance in many forms during the last 53 of those years.

Always, I have wanted to be a dancer. Why? I am not sure, since the first dancing of any kind for me was a private class in my 17th summer. It was called interpretative dancing but later information suggests that it was probably recycled Chalif or a loose version of aesthetic dancing, a kind of barefoot ballet. We did teacher-taught cutsie-pie dances to "Souvenir," "To a Wild Rose" and to nursery rhyme themes. Somehow this was considered respectable by my mother with her Victorian upbringing, whereas the square dances which were held in an adjoining rural neighborhood were strictly forbidden. "Nice girls don't square dance!" Not in the teens of the century. Not in southwest Missouri.

While I was a freshman at Cottey College, Nevada, Missouri, the dancing class continued, as summer turned into fall. I remember dancing as Mistress Mary Quite Contrary's boyfriend on the grass of the front lawn and being one of the girls at the corners of a huge billowing scarf in what must have been a direct steal from *Soaring*, choreographed by Doris Humphrey for Denishawn 8-10 years earlier. In my first stage performance at Cottey, as one of the Fiddlers Three in "Old King Cole," dancing a highly pranced fiddling action with focus on the ceiling, I made a spectacular exit, missing the steps completely and dropping precipitously to the orchestra pit. Amidst the audible gasps of the audience, I picked myslf up and fiddled my way down the aisle of the long auditorium and out the back door as planned. Very early, I learned that *the show must go on!*

Meanwhile, back at the farm, everyone expected me to become a teacher, including me. The question was what to teach, and this had a different answer each year as new knowledge and horizons appeared. Not until the summer preceding my junior year was the decision reached, a decision that was mine to make. Although my parents and an aunt, who had made home economics her career, assumed that home economics would be my field, there was no interference with my final choice to major in physical education, which I had discovered only the previous year at Cottey College with Corinne Davis, an excellent new teacher who had been trained by the Chicago Normal School. With no physical education in high school and none worthy of the name during the first year of college, except for the dance class taught separately, that sophomore year of physical education was a revelation to me.

Somehow while I was still in high school, I learned about and subscribed to the exercise and food faddist Bernard McFadden's *Physical Culture* magazine, which is as close to any education of the body beautiful that I acquired prior to the summer dance class in 1923. Now we laugh at some of the dance in the early twenties, but then I adored it. I had wanted to dance, and I was dancing!

Somewhere before 1923, our father took his four oldest children to Chicago to do museums, plays and musicals, thus

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Note: This article includes excerpts from remarks make upon acceptance of the National Dance Association's Heritage Honoree Award, March 16, 1975, at the Atlantic City AAHPER Convention.

to raise our cultural consciousness. I never saw Pavlova dance, but Harriet Hoctor doing *The Dying Swan* in a musical, *Topsy and Eva*, enthralled me. The incongruity of a swan, or a ballet, appearing in a musical play based on *Uncle Tom's Cabin* never occurred to me. For months afterward, I practiced trying to stand and twirl on the tips of my toes — in my bare feet!

In the last two undergraduate years at the University of Missouri, Columbia, I was privileged to be one of the gilded statues in several friezes in the annual Greek Games performed in front of the celebrated columns in the Quadrangle. Dance classes consisted of folk dance and natural dance beautifully taught by Elsie Rasmussen who had been educated at the University of Wisconsin. While in Columbia, I saw a performance in 1927 of the touring Denishawn Dancers with Ruth St. Denis and Ted Shawn dancing star roles and still with the company were Doris Humphrey and Charles Weidman. In my opinion, the concert was amazing, a highlight of my early years.

Never was I a dance major or minor as these were unavailable at schools I attended, but I participated in all the dance experiences wherever I was, and lifted myself by my own sandal straps to become a self-styled dance specialist in the last quarter century of my teaching career. Apparently, I did not know in my undergraduate decisions concerning what major field to pursue that there *was* a dance major in operation at the University of Wisconsin under Margaret H'Doubler's superb guidance. Even had I known, I probably would still have gone to Cottey College and the University of Missouri. Although my parents believed firmly in a college education for all of their eight children, they thought this education should be obtained at the nearest institutions of higher learning — for financial and family reasons. I was strongly molded, however, by the Wisconsin curriculum of that time since both the head of the University of Missouri department, Mary R. McKee, and my favorite dance teacher, Miss Rasmussen, were products of that program, which I received secondhand.

Except by reputation, word of mouth, reading of her writings, and occasional witnessing of speeches and demonstration at conventions, I had no personal contact with Margeret H'Doubler until the summer of 1965. That acquaintanceship was occasioned by the Dance Division of AAHPER's National Conference on Dance as a Discipline in Boulder, Colorado, for which I was program chairman, Charlotte Irey was director, and Margaret H'Doubler was a major program participant and consultant. The year of correspondence prior to the Conference, the opportunities during the Conference week to know this outstanding personality and dance education pioneer, and at least an annual exchange of notes during the ensuing 10 years have been most stimulating and gratifying to me. She was the Dance Division's first Heritage Honoree in 1963, and later the recipient of AAHPER's highest honor, the Gulick Award. Although I treasure this association highly, in retrospect, it seems a great loss not to have come under her direct influence earlier and for a longer time.

Influence of Mary P. O'Donnell

The person who probably was most instrumental in shaping my perceptions and philosophies about dance as an art was Mary P. O'Donnell at Teachers College, Columbia University. In 1931-32, the dance she taught was still called natural dance but she was experimenting with and moving into more and more of the new and rapidly evolving modern dance of the early thirties. Because I was in New York City and because one of her class requirements was a designated number of written reviews of dance concerts given by modern dance pioneers, I attended every concert in the city that year. These included Mary Wigman on solo tour, Martha Graham whose *Lamentation* electrified me, Doris Humphrey and Charles Weidman in their tiny studio, and Tamiris, all in their early years. The excellent device of requiring dance attendance with written critiques was invaluable in fostering audience appreciation and understanding with my many students at Illinois State University in later years. Surprising how many students commented that it was the *first* modern dance concert they had ever seen, what a revelation it was, and how much they enjoyed it!

When I continued my education toward a doctorate from 1939-1943, in physical education, my classes with Mary P. O'Donnell had definitely become modern dance in a period when ballet was considered *passe* and modern dance was *in*, when if one danced or liked modern dance, one hated ballet. Concert attendance during those years included more of Graham, Humphrey-Weidman, Tamiris and Daniel Nagrin, and added Hanya Holm and a number of the dancers of the younger generation: William Bales, Valerie Bettis, Jane Dudley, Jean Erdman, José Limon, Sophie Maslow, and others.

Significant Past Events, Performances

My only visit to Bennington College was to see a Martha Graham concert which included the premiere of *Punch and Judy*, and contained performances of *El Penitente* and *Letter to the World*. One of my all-time favorites of the Graham repertoire was *Every Soul is a Circus*, seen several times during the same period.

Memorable choreographies at the Humphrey-Weidman Studio were Doris' *Water Study; Two Ecstatic Themes: Circular Descent, Pointed Ascent; With My Red Fires, New Dance*, and *Race of life;* and Charles' *Lynch Town, On My Mother's Side, And Daddy Was a Fireman*, and *Flickers*, a hysterically funny piece. Dancing in Hanya Holm's *Metropolitan Daily*, which I greatly admired for its imaginative use of space and a large group, was Louise Kloepper, who later became director of dance, only recently retired, at the University of Wisconsin, Madison.

A performance by the Jooss Ballet, including the famed *Green Table*, was unforgettable. One of the dancers, Shirlee Dodge, later went to the University of Texas as dance director from whom, as a colleague for three years, I learned a refreshing approach to the teaching of modern dance.

Of Tamiris' choreographies performed with Daniel Nagrin and her company, her *American Serenade* and a series of Negro spirituals are outstanding recollections.

In the early forties at Columbia University I had two rare opportunities greatly appreciated:

1. studying for two years with Doris Humphrey, Hanya Holm and Jane Dudley (Graham technique) in evening artists' courses on the campus.

2. discovering tap dance under the tutelage of Marjorie Hillas and Anne Schley Duggan and being hustled into a speedy rehearsal and performance in a public demonstration of a selected sample of the dances in a forthcoming book on tap dance.

In the spring of 1932 while I was a masters' student at Teachers College, an event occurred, the significance of which I only realized years later. I attended my *first* National Convention of AAHPER in Philadelphia. It was the year that Mary P. O'Donnell served as the first elected chairman of the National Section on Dance which had been organized and approved by AAHPER only the year before. I participated in the preconvention dance workshop and other NSD meetings at the Convention but, ironically, the main reason I was there, other than geographic proximity, was to perform in a demonstration, organized by Miss O'Donnell, of the proposed two-court basketball for girls! (Some will remember that girls basketball before that time had been played with a three-court division of the floor, stepping across the lines of which was a violation of the rules.)

I was a late bloomer in the teaching of dance as my latent leadership had no suitable opportunity to flower until 1946 when I found both a great need and the right climate to develop curricula in dance education at Illinois State University. Prior to that, the exigencies of the Depression and World War II made it necessary to take whatever positions were available: general physical education in public schools in Missouri and Oklahoma, a private school in New York, and teacher preparation in the broad scope of physical education, including dance, at the University of Texas.

Concurrently, I was exceedingly fortunate to be in New York during the ferment and rapid growth of modern dance in the thirties and during the metamorphosis of dance content and style which revolutionized musicals in the first half of the forties. Thus, I was spellbound by the choreography in Broadway shows, seen firsthand, often with the original casts. These included Agnes de Mille's *Oklahoma!*, *Carousel*, *Bloomer Girl*, *Brigadoon* and *Allegro*, which were trailblazers in raising the importance of dance in the total concept of the musical with the incorporation of much folk material instead of the former sterile chorus line or interpolation of balletic pieces which were extraneous to the progress of the plot. I was equally fascinated with the choreography of Helen Tamiris, usually assisted by Daniel Nagrin, in *Up in Central Park*, *Annie Get Your Gun*, *Show Boat*, and *Inside U.S.A.*, which contained Valerie Bettis' famed dancing of *Haunted Heart* and *Tiger Lily;* Jerome Robbins' *On the Town*, the original version of the three sailors on leave theme later condensed into the ballet *Fancy Free; Look, Ma, I'm Dancing* with its comedic *Pajama Dance* depicting sleepwalkers in a Pullman's two levels; and *High Button Shoes* with the hilarious *Bathing Beauty Ballet* inspired by a Mack Sennett setting, costumes, and hectic pace; and Michael Kidd's beautiful and sensitive *Finian's Rainbow* in which the central character was mute and communicated only through dance. These were exciting times for dance in New York City and on Broadway.

Development of Dance

It then became the task of an impressive array of dance educators to transfer some of this ebullience to college campuses and to public school curricula. Important leaders in the fifties and sixties in the development of dance as an art, as a recreation potential, and as an integral part of education included Ruth Murray in Detroit, appointed the first chairperson, of the fledgling National Section on Dance and the 1969 Heritage Honoree of the then Dance Division of AAHPER; Martha Hill Davis at New York University and Juilliard School, the 1966 Heritage Honoree; Lucile Czarnowski at the University of California, Berkeley, 1968 Heritage Honoree and outstanding leader in the development of folk dance; Marian Van Tuyl of Mills College, noted editor of *IMPULSE* and 1974 Heritage Honoree; Katherine Dunham, first a professional dancer, now director of the Performing Arts Center of Southern Illinois University's East St. Louis campus, 1971 Heritage Honoree; Hanya Holm, professional dancer-choreographer who has directed the summer dance program at Colorado College for over a quarter of the century, chosen as the Bicentennial Year Heritage Honoree of the National Dance Association; Elizabeth R. Hayes at the University of Utah; Lois Ellfeldt at the University of Southern California, Los Angeles; Virginia Moomaw at the University of North Carolina, Greensboro; and many, many others.

As one example of the enlargement of dance curriculum in middle America in the sixties, and with the cooperation of colleagues at Illinois State University, I instituted a dance minor in 1961, and undergraduate dance major in 1966, and a masters program in dance in 1967. This represented a gradual growth from only two all-purpose dance courses solely for physical education majors in 1946 when I arrived at Illinois. The summers of 1968 and 1969 brought to the ISU campus the second and third institutes in advanced study in the teaching of dance under grants from the U.S. Office of Education with me as director and Gwen Smith and Faith Clark as assistants, Nona Schurman and Lucas Hoving in residence for modern dance, including a Hoving Company concert, Chet Milar teaching ethnic dance and Kirby Todd at the mike for American dance. (The first dance institute had been held in 1967 at Wisconsin State College in Stevens Point with Gertrude Lipppincott, 1973 Heritage Honoree, and Nadia Chilkovsky Nahumck as codirectors.)

Further campus and community growth in dance at ISU was accomplished by participation in the modern dance residency program under matching grants from the National Endowment for the Arts and the Illinois Arts Council, bringing the companies of Alwin Nikolais with Murray Louis, Merce Cunningham, José Limon, Glen Tetley, and the Utah Repertory Dance Theatre. Lecture-demonstrations by Charles Weidman, 1970 Heritage Honoree, Erick Hawkins, Gertrude Lippincott, Katherine Litz, Pearl Primus and Percival Borde; additional concert performances over the years by companies of José Limon, Pearl Primus, Charles Weidman, Erick Hawkins, Mata and Hari, and José Greco; solo appearances by Jean Erdman, Myra Kinch and Marcel Marceau; and sponsored trips to Chicago and the University of Illinois to see many other dance personalities and companies in ballet, modern dance and folk dance all served to enrich the dance experience and knowledge of dance students and faculty.

Rounding out my dance preparation and experience was frenzied participation in the revival of square dance in the early fifties. At long last, I was square dancing! Numerous weeks of dance camps included much round dance, international folk dance and ballroom dance. Somewhere back there in the Depression, skills in Latin-American styles had been acquired through a private class in a ballroom studio in Tulsa, Oklahoma, and two months in Hawaii in the summer of 1938 added the hula to my repertoire.

Therefore, the programs developed at Illinois State University aimed to prepare teachers of dance for the public schools of Illinois in a broad-based concept embracing the basic forms of folk, square and round dance, social-ballroom dance and modern dance. Performing groups evolved in international folk dance — The Heritage Dancers and, briefly, in jazz dance, as well as the Orchesis group which in 1946 had never experienced modern dance, but had a drenching exposure in the first of my 16 years of direction, and went on through changes of advisors — Faith Clark, Janet Boeh, Christine Meyers — to become the University Dance Theatre. Shufflin' Shoes Square Dance Club has existed for recreational purposes since 1953.

Recent Dance Development

Now, in my fourth year of retirement, still rather actively engaged in the affairs of the Natiional Dance Association, I will presume to cite significant recent developments and predict a few future directions for dance. Important occurrences in the first half of the seventies have been the following:

1. the two-year $2 million IMPACT Program funded by the U.S. Office of Education and coordinated by Gene Wenner of the JDR 3rd Fund, which attempted to integrate all the arts into the total learning experiences of elementary school students in five selected sites, achieving notable success with dance.

2. the loose organization of a Forum of National Dance Organizations, led by Madeleine Gutman as the then chairperson of the American Dance guild.

3. the unity achieved among the four national arts education associations in dance, art, music and theatre, informally called DAMT which had its beginnings during the Impact tour, coordinated by Gene Wenner and Harold Arberg of the U.S. Office of Education.

4. the Artist-in-Schools program which brings noted dance teachers and companies to campuses and communities for residencies of varying lengths from a few days to a month or more.

5. the formation of the Alliance for Arts Education under the joint sponsorship of the U.S.Office of Education and the Kennedy Center for Performing Arts, in which the National Dance Association is the official representative for dance.

Predictions

Predictions, or fond hopes, for the remainder of the seventies are that DAMT, AAE, the AIS and other dance residency programs will continue and expand their influence both geographically and educationally, and that somehow out of the Forum will come a merger of national dance organizations under *one* national dance association with opportunities for continued specialization of particular interests now pursued by the various organizations: therapy, research, education, recreation, performance, dance company booking, film, liturgical dance, notation, and other specific dance goals.

The National Dance Assocation seems the ideal focus for a merger.

1. It has a national office and executive secretary housed in Washington, DC where is so much of the action that affects dance and dance education.

2. It is protected under an umbrella organization, the American Alliance for Health, Physical Education, and Recreation, which provides many services: publications, membership processing, promotion and publicity, convention organization and housing, and other services now being duplicated by many dance organizations competing for members and struggling independently on too-limited budgets.

3. It can formulate a plan whereby each existing dance organization could come into the National Dance Association and keep its own identity and special purpose, thus spare many dance enthusiasts from paying dues for so many different memberships; one membership fee could provide

for all dance interests, especially those relating in some way to education.

4. It has the largest membership nationally.

5. It is designated as the national dance representative to AAE and to the U.S. Office of Education.

The National Dance Association is, or can be, made to order for accommodating all of the existing national dance groups and their special goals.

My desire, now, is to live the last quarter of the twentieth century to see all of these predictions happen. One last prognosis is that the current wave of popularity and enthusiasm for dance will bring dance back to its original status in history and prehistory as *first* in the arts.

The Experiential Continuum of Dance Education

Ruth Lovell Murray

When I address an audience of dancers and dance teachers, I am reminded of a list of modern beatitudes I saw recently, and especially this one: "Blessed be that person who, having nothing to say, abstains from giving, in words, evidence of that fact." Because I labor under the possible delusion that I still have something to say, I shall not blessedly abstain. But I have said it so many times and for so many years, that it has become a persistent echo in my ears, and probably in some of yours as well.

Actually, what the "Experiential Continuum of Dance Education" means is the continuing sequence of dance experiences and the aspects of growth and development for which they serve as catalysts. From these many experiences, the totality of dance education evolves.

Young Children

Let us consider this morning how we wish children and young people to develop and what part dance can play in that development. The young child needs to become physically sturdy, active, agile, daring; to be curious and sensitive to places and things and persons in his/her environment; to find nature and its creatures absorbing; to gain satisfaction in creative and imaginative gifts, and through them to increase a sense of self-fulfillment. Such confidence and selfesteem in youngsters is well illustrated by these two short stories: the small boy, who, when asked, "Who made you?," replied: "God made me real little, and I made the rest myself." And the little girl answering the telephone, who, when asked for Mr. Jones, said, "My father is away, but I can take a message." "Fine. Just tell him Mr. Brown called." "How do you spell Brown?" "B" started Mr. Brown. "Just a minute, please, how do you make a B?"

Dance can help the child attain these desirable traits because, very literally, the body is the self, where life and living are perceived and revealed, reflecting through an outer visible shell the inner miracles of thought, emotion and psychomotor power with which we are all endowed. Dance, then, which uses the body for performance, expression and creativity, becomes the most direct and intimate medium with which the teacher can work. The very nature of body movement, which is the essence of dance, can satisfy the physicality of the growing child. The child becomes conscious of the need to adapt to surroundings and to the presence of others.

The child's creativity is stimulated by the images provided for exploration and improvisation. The child's intellect is engaged by discovery and decision making, by understanding and using basic concepts of movement structure and by inventing new shapes and steps. The child's aesthetic sensibilities are aroused by the emotional exhilaration which comes from the performance of a satisfying movement, by watching and appreciating others' honest efforts, by responding in movement to examples of poetry, music, drama, or visual art, and finally by expressing his or her own ideas

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Note: This paper, was read at the NDA Regional Dance Conference on "Humanizing Education Through Dance Experiences," October 31, November 1,2, 1975 at Eastern Michigan University, Ypsilanti.

and feelings through the act of nonverbal communication which dance provides.

Values from Dance

But we must also give credit to dance for inducing values that are not necessarily part of its core content. Because of certain residual aesthetic awareness deposited by valid dance experiences, there may be growth in the love of music, enjoyment in the expressivity of words, understanding and appreciation of the visual arts, greater sensitivity to natural phenomena, and vicarious responses to beautiful physical performance of all kinds. In other words, because dance is the matrix art, and because true dance experience involves the whole child in total action, its influence on artistic perceptions as well as upon other desirable life qualities can indeed be pervasive.

Elements of Movement

At an early age, a start should be made to understand the elements of movement and their differentiating factors. Some examples are: the fastness and slowness of movement in time, how sound and movement can relate to each other; the dynamics of energy or force and how it is reflected in the control needed to start moving, to continue, and to stop; qualities of movement which are determined by the way force is applied; the space-oriented factors of size, direction, level; the many shapes which the body can show. These are some of what Gertrude Blanchard calls "Alphabet Dance"[1] which when made part of conscious thought and action, can be built into movement "words" and "phrases."

New Movement Education and Dance Education

It might be appropriate here to talk briefly about the new movement education program and its relation to dance education. This program, fortunately, is beginning to be an important part of the elementary physical education curriculum, and an excellent associate, or even a basis for dance education. Movement education experiences can provide much that is essential for children's growth and skill development: gain in body control, strength and agility; undertanding of space-time-force concepts in their relationships to human movement; facility of moving easily with and among others; skills of handling balls and of taking care of oneself on apparatus.

As this movement education is extended into dance education, however, the imaginative, expressive, aesthetic (rather than the merely practical and functional) become operative. Doors begin to be opened to the pleasure, excitement and understanding of rhythm; other art areas spill over into dance activity, inspiring each other to greater creativity; a simple prop, a found object, or a piece of "precious junk" may be the catalyst to start things moving; or it is fun just to skip to lilting music, joining up with another when you meet.

Much of the value of dance experience for the young child lies in the process of doing, inventing and discovering rather than in the product resulting from such activities or the knowledge of how it was produced. The manipulation of movement by affecting variations in its structure, and the making of dance studies for performance will be important to them in the continuum only when they get older.

Young children should have the opportunity of coming together occasionally to learn a simple rhythmic sequence or a singing game where the words are a cue to the action, or to act out in movement contrasting or descriptive words, or to play other movement or rhythmic games. Here a sense of group unity is achieved, and besides, something specific has been learned which can be transmitted to inquiring parents, like the picture I painted, or the song I learned, or the poem I wrote.

Teacher-Directed Activity

Where teacher-directed activity is used, however, it should be well selected and within everyone's ability to perform adequately without drill. Not long ago I saw a lesson with first graders who, under the teacher's direction, were trying to do a movement phrase of six slow gallops forward and three backward (her invention). A very painful experience!

And why should young children be made to hug a circle as they dance? Like the old-fashioned classroom teacher who must have her class in stationary seats facing her, so an open working space seems to mean children in a circle, not only sitting or standing, but moving in single file as well! A life skill that cannot be learned too early is how to move freely through space without interfering with others; another is how to stop moving or to "freeze" on signal — both difficult but still possible for young children to learn.

To learn to keep time, however, especially if it involves much practice, can be postponed until the child has achieved the body control and the concentration of attention necessary to listen to an accompaniment and to relate his movements accurately to it. Unless he is inherently musical, this is not easy for the young child, who should be permitted to move in his own rhythmic patterns before having to time them to an imposed outer sound. This does not mean that strongly rhythmic music or percussion should not be used with this age child. If at times there is rhythmic sound in his environment as he moves, his unconscious feeling for pulse will gradually be evident in a more accurate response.

Older Children

The next stage in the continuum is represented by the older child. Unfortunately, he frequently comes to dance class with no previous dance or movement education whatsoever. His sad sojourn in school up to that time is aptly described by Cindy Herbert in this child-like observation called "Sit Still and Listen":

You shame me, threaten me, bribe me
Into motionlessness.
My limbs freeze.

I am a stone
A stone in a room full of stones,
Waiting to be taught.[2]

A teacher obviously cannot start with such unlucky children at the place in the continuum which would be indicated by their age and grade. Where children are found to be in their physical-emotional development should always determine the choice and development of lesson content which the teacher designs for them. Because of their age, such children will move faster along the continuum, achieving in a much shorter time. The early basic experiences, however, must not be neglected, provided that they are always adapted to the older ones' degree of knowledge and sophistication.

Children, however, who have had a rich background of exploration, improvisation and invention and have accomplished certain basic skills, are ready to manipulate movement into studies, designs or sequences. These may be the solution of a movement or rhythmic problem, or be expressive of an idea, an act, an object, a character, a feeling, a holiday, a natural phenomenon, a song or a sound, a word or a rhyme or a poem. "My dance" or "our dance" will become a valid goal at this age, and can be the occasion of an impromptu demonstration, or even of a more formal one with an invited audience.

The learning of each others' dance studies, if they are appealing, as well as the teacher's folk and country dance selections, becomes an important segment of the dance experiences at this level. This should not be done, of course, at the expense of the more creative part of the content. Teachers should learn what a good lead into creative dance is provided by folk dance of all kinds.

That old-fashioned word, drill, will begin to assume a place in older children's dance and will increase as time goes on. They need to realize that physical discipline is the "name of the game" not only in sport and dance, but in all performing arts. Can you make your feet follow that floor pattern? Of course, if you practice. Can you move from a floor-lie into an airborne shape in an instant? Yes, if you work at it. Can you step on the syncopated beat? Probably, if you listen and concentrate and try to feel the swing of it.

Student Practice and Cooperation

Two suggestions should be made about method, especially in teacher-directed dance, as it relates to the point just made. Too often, the teacher never stops teaching. Everything is imposed and the class merely follows directions and imitates. Therefore, the first suggestion is that time should be given, when a skill, sequence or step is presented, for the children to practice and discover for themselves what they are doing wrong, or how the whole thing fits together. It may take a little longer, but given such responsibility they will finish with a better understanding of what they are learning and a better feeling when doing it.

The second suggestion has to do with children helping each other in a kind of reciprocal teaching. In every class, there are well- and less-well coordinated students, some with many creative ideas, some with few. They all should be given many opportunities to work together, sharing ideas, clarifying movement sequences, comparing solutions to problems, supervising, appraising and encouraging each others' performances. This interaction, successfully achieved, is an important life quality which good method in dance may offer.

A basic rudiment of a dance education continuum is helping children and young persons to move more and more competently in all the ways they can move. It is at this age that such skill development begins to be recognized as a conscious purpose, increasingly so as children grow older. Nevertheless, if we rightly assume that dance experiences do have a humanizing influence on education, those areas of the total dance program which contribute the most to that influence must not be neglected.

Adolescents

As we move into the secondary school area, content begins to change in some ways more than I believe it should, with emphasis almost entirely on the physical, and even acrobatic, and rather little on the aesthetic and emotional. Understandingly, the young adolescent girl is interested in her body, which is apt to be in the throes of sporadic development. She is willing and eager to discipline it with technical exercises to improve its attractiveness and function. But she needs also, almost as the young child does, to establish some sense of security in this new body. This cannot happen just by doing plies and prances day after day. I sometimes wonder how certain immature young girls, with no previous dance technique experience, respond emotionally to the wide-sitting stride of the legs and the forward-upward thrust of the breasts, which are characteristic of most beginning modern dance technique.

Self-knowledge may be an outcome of dance education only if there is opportunity for the kind of experience which, as Sondra Fraleigh described in a recent *Spotlight* article, "moves *out* in expression and *in* toward being and understanding."[3] And if, as Herbert Saal wrote in *Newsweek*, "we recognize that in dance we witness the unity of body and spirit at its most incandescent,"[4] growth toward such unity is surely retarded if physical skill becomes the be-all and end-all of our teaching.

Secondary Dance Elements

It would seem, then, that some of the same experiences we offer to the child, except on a much more sophisticated level, should be a significant part of the secondary dance continuum. These include such things as improvising spur-of-the moment movements to a series of action words; inventing comfortable and uncomfortable shapes; mirroring and contrasting movements with a partner; reproducing mannerisms of characters from life, tv or literature; interpreting one's choice of short mood or comic poems, or music or pictures.

Through such exercises in creativity young girls, or boys, for that matter, can begin to test their feelings, can find satisfaction in their own powers, can perhaps search for motivations, and can awaken to a better understanding of themselves as persons.

I would say only a few more words about secondary school dance. First, if folk and country dances are taught, try to have a class of boys join the dance class. If this is not practical, choose non-partner line and circle dances if girls must dance alone.

Second, the girls with high skill sometimes need more delicate direction than the beginners. Being asked to demonstrate or to move in the first group to cross the floor makes them one of the chosen people. How is this power being used? Performing for an audience is a wonderfully worthwhile and exhilarating event, one of the memorable occasions in the life of the average teen-ager. For others, however, it may be the fabric of an ego trip of considerable dimensions, detracting from, rather than reinforcing their humanity.

Last, remember that you are an educator, not a recreation leader. It is not necessary to use music or themes or movement that are cheap and tasteless just because a few in the class swoon over them. Turn them away with a soft answer, but do turn them away. Avoid the vulgar, the trite, and the kind of music that evokes an offensive response. Large doses of this sort of thing are already available to teen-agers in our popular culture. Dance has only recently achieved the status of a major art. It is incumbent upon teachers, supposedly conversant with serious art, to raise the artistic horizons of these young persons, even though it may mean the necessity of adjusting upward their own aesthetic indexes. Ruth Foster, in a paper read at an International Congress several years ago, said this in describing the teachers' difficulty in such situations: "In the art of dance where the person is himself the vehicle, we are most likely to make damaging mistakes, because we see, not an illiterate or sentimental poem or a crude painting, but a person being perhaps crude or horribly setimental, and our feelings are thereby more violently engaged."[5] So we are apt to feel guilty, to say it was a good try, and let it pass. But we are teaching in an art field and must accept its inherent responsibilities, one of the most important of which is to help students recognize what is good dance, what is not and why. It must be done in a gentle and unhurtful way, but it must be done.

College Students

There is much that can be said about this continuum if we carry it into the college and adult period, but I shall limit myself because time is short. In departments that offer a dance major, students who look ahead to careers as professional dancers will take precedence. Into their preparation will go daily technique periods with a variety of techniques, many opportunities to perform, to see important artists and if possible to work with them, courses in improvisation, choreography, notation, production, dance history, etc.

Some colleges are beginning to look to other fields which use a dance background for those students who do not quite measure up to the pinnacle of glamour and skill required of the artist dancer. "Of course, you can alwas teach," echoes in almost every counseling session with these students. But is this true? If the process of teaching dance demands nothing in the way of aptitude and specific preparation, then let us call ourselves "coaches" or "trainers" and away with everything except autocratic exercises.

Service Classes

Dance is a relatively new entrant into academia, and is still finding its way as a rather questionable area of the total art complex. So I shall make my final remarks about those classes which are usually considered to be at the bottom of the totem pole, the service classes. These are classes for general college students, with a sprinkling of men in them, for men are now old enough and independent enough to be curious about dance. The students take the class to see what it is like, what it can do for them and to them. For the most part they are beginners, some eager, some reluctant, some indifferent — what a challenge to a teacher! In many universities these classes are generally taught by graduate assistants, lovely dancers, who make the beginners uneasy with their demonstrations, and who then proceed to make all their initial teaching mistakes on the innocents in their classes. For these young teachers have had no methods or supervised teaching, as they intended to dance professionally and didn't quite make it. I am not sorry for them, for if they had the intelligence to get into graduate school, they will finally learn by trial and error whether their hearts are in teaching. But I do feel sorry for the students, some of whom might have had their lives jolted up a bit, aesthetically and emotionally as well as physically, but instead completed the course in the "indifferent" category.

Planning and teaching a dance lesson can be an exercise in mini-choreography. Did its opening engage attention? Was a theme stated and developed? Was there some repetition and contrast? Did the sequence contain any climax? Did the ending afford exhilaration, a sense of kinetic well-being, a relaxed aliveness, a positive reaction toward the lesson's content? Only when the teaching of dance achieves that kind of importance to its practitioners will it begin to make the kind of contribution which is its educational potential.

Summary

So now you know something about what I believe should be a continuum of dance experiences for the child, the adolescent, and the young adult. It has not been served up to you in nice, neat columns, but rather haphazardly. I am sure, however, that the essence of what I wished to say was apparent. In a very few words it is this:

If we believe in the title of this Conference, that dance experiences can humanize education, then the persons who come to us, of whatever age, must be chiefly regarded, not as amalgams of bones and muscles to be transformed into more or less adequate dancing machines, but as individuals to be moved a bit farther along in their essential human-ness as a result of our brief encounter with them.

Footnotes

1. Gertrude Blanchard, Alphabet dance. *Journal of Physical Education, Recreation*, Feb. 1975, p. 65.
2. Cindy Herbert, *I See a Child* (New York: Anchor Press, 1973).
3. Sondra Horton Fraleigh, Humanizing dance education, *Journal of Physical Education, Recreation*, May 1975, p. 52.
4. Herbert Saal, A diversity of dance, *Newsweek*, Dec. 24, 1973, p. 65.
5. Ruth Foster, The place of dance in education, in *A Report on the Third International Congress on Physical Education and Sports for Girls and Women*, 1957, p. 15.

To Be With It

Hanya Holm, Louise Kloepper.

Hanya Holm

It is not possible to manifest my whole philosophy of dance in a short article. Books, essays and articles have been written to acquaint the reader with my principles. To name a few: time, space, energy, content and form.

There are so many aspects of dance to focus on. For instance, I was asked "What do you think of folk dancing?" I answered: "I love it." In general, folk dancing represents a desire to move; it is expression of joy, freeing the body of hypertensions and discomfort and allowing satisfaction of exhaustion. It creates a communal spirit of doing things together. Each dancer achieves stimulation from the other and is inspired to do things beyond the imagined limitations. With practice the dancer achieves refinement and will eventually create a style, a characteristic of his doing. With the mastery of forms and shapes comes belief and enthusiasm — in other words, the dancer achieves *"to be with it."* By that I mean not letting the moving body mechanically execute the action without the motivating pulse, giving the heartbeat to the action with no pretention but with total participation. A heavenly awareness of being a whole and the experience of oneness gives the satisfaction of genuine presence. Believe what you do and let the doing be with honest communication.

"To be with it" is the alpha and omega of communication, economy, endurance, sparsity, honesty, conviction, belief, standing up for one's actions and facing the responsibility of the chosen behavior. The onlooker may like what she or he sees, or dislike the shock which hits like a dart disturbing the comfort of bourgeois thinking. Whatever the stir is that a dancer may evoke is valuable to the empathy with which communication can be achieved. Whatever furthers the capacity of give and take is the dancer's reward. How can we believe what we see if a dancer is not *"with it,"* and his dancing is only descriptive, shallow (though it may be beautiful to look at), with no life behind and inside the visual offering, no exciting or disturbing vibration for the onlooker?

Blessed be the dancer who achieves creativity which exhausts and stimulates at the same time, resulting in a wonderful simplicity so rich in fulfillment. Nothing repeats mechanically. Every form is new, although the shape shows a sameness. There is an adhesive power and dynamic growth in the repeat, which is nourished by aliveness and *"to be with it."*

PART THREE: HORIZONS

Public Subsidy For Dance

Elvi Moore

The late President John F. Kennedy once said, " . . . the life of the arts, far from being an interruption, a distraction, in the life of a nation, is very close to the center of a nation's purpose and is a test of the quality of a nation's civilization."[1] These words were written in the early 1960s and in effect heralded the advent of unprecedented government support for the arts in the United States later in that decade.

President Kennedy believed that one of the "fascinating

Artists in the Schools, Bella Lewitsky Company, Illinois State University.

challenges" of the time was to "further the appreciation of culture among people, to increase respect for the creative individual, to widen participation by all the processes and fulfillments of art."[2] Because of this belief, in March 1962, he appointed August Heckscher as his Special Consultant on the Arts.[3] Mr Heckscher's first task was to survey and evaluate the existing programs and policies within the government that had any impact on the arts, and to make recommendations for future action. A report was submitted to the President on May 28, 1963 entitled *The Arts in the National Government* which included these recommendations: (1) the post of Special Consultant on the Arts be made permanent, with its rank raised to that of Special Advisor; (2) the President establish an Advisory Council on the Arts; and (3) legislation pending in Congress to create a National Foundation on the Arts be endorsed."[4]

The tragedy that befell the young President did not permit him to implement these recommendations, but his successor, Lyndon Baines Johnson, was able to do so. Roger Stevens was appointed Special Assistant to the President on the Arts, the first full-time presidential advisor on the arts in the nation's history, and he was given a mandate to develop support from Congress for the creation of a permanent arts agency within the federal government.

On September 3, 1964, after an affirmative vote from both houses of Congress, President Johnson signed Public Law 88-579 establishing the National Council on the Arts, to be composed of distinguished citizens involved in the arts, with the task of recommending ways of encouraging appreciation of the arts by all United States citizens and of increasing the cultural resources of the nation. The Council was an advisory body which immediately articulated its support for the creation of a government agency to assist the arts. A year later, on September 29, 1965, Public Law 88-209 was signed by President Johnson, and the National Foundation on the Arts and Humanities was established with separate endowment programs for both the arts and the humanities and advisory bodies for each area.

National Endowment for the Arts

During the first fiscal year (1966), the National Endowment for the Arts' budget was $2.5 million. In 1969, Nancy Hanks was appointed chairman of the National Endowment for the Arts. By 1970, NEA's appropriation was raised to $8.25 million, to $15 million in 1971, $29.7 million in 1972, $38.2 million in 1973 and climbed to $60.7 million in 1974. In 1975 the budget again rose to $74.7 million.[5] This budget escalation alone is a clear indication of the growing interest and public concern for the nation's cultural well-being, and certainly is a resounding affirmation of the challenges put forward by President John F. Kennedy. The impact of the National Endowment for the Arts on the arts in general and dance in particular has been enormous and far-reaching. Support to dance artists and companies has stimulated a great deal of activity and creativity in the field, and for many, has meant survival in a society that heretofore did not regard highly dance and the arts.

The establishment of the National Endowment for the Arts was not the first time the federal government has given money to dance or to the arts in general, but it certainly has been the largest and the most positive sign that attitudes toward government subsidy of the arts and artists are changing in this country. Unlike Europeans who historically have viewed subsidy of the arts and artists as an integral part of their societal and political life, Americans have always

tended to shy away from government funds for the arts, perhaps because of a fear of control over artistic endeavors, or fear of the arts and artists being used for propaganda purposes. In other circles, the prevailing attitude has been indifference. For whatever the reasons, Americans until the 1960s have always been hesitant to lobby for government support for the arts.

Prior Government Support of Arts

There were, of course, sporadic attempts in the 1930s, 40s and 50s for the federal government to assist the performing arts. The earliest of these attempts came during the Depression. Ironically, government support at that time did not come so much from its belief in the importance of the arts, but rather from its desire to provide employment. The Works Project Administration (WPA), a government program established as a form of work relief which gave employment to millions of people, had under its wing a theater unit which established the Federal Theater.[6] The dance unit of the Federal Theater helped to encourage dancers to create and perform on a national scale. While the activity was mostly in modern dance, it also included some ballet and ethnic dance. In New York, Helen Tamirls, Doris Humphrey and Charles Weidman were among those most involved; in Chicago, Ruth Page, Bentley Stone and Katherine Dunham; in California, Myra Kinch and Lester Horton. These were but a few of the artists who were able to practice and perform their art during the Depression.[7] The Federal Theater and all its units soon came under political attack, with charges of communism being leveled at dancers and their works. In 1938, the Dies Committee of the Congress heavily attacked the Federal Theater which eventually led to its demise. No large-scale of support to the arts was again undertaken until the creation of the National Endowment for the Arts three decades later.

During the 1940s and 1950s, the government continued its program of support for the arts through specific programs such as the State Department's sponsorship of out-of-the-country tours by dance companies. The earliest of these was the goodwill tour of the American Ballet Caravan (precursor of the New York City Ballet) to South America in 1941. After World War II, the American Ballet Theater followed there too, and in 1950, ABT went to Europe, again with aid from the State Department. In the mid-50s, the Jose Limon Dance Company was sent to South America by the State Department, and among their appearances, the company performed at the UNESCO meetings held in Rio do Janiero. Since that time, a great many dance companies, ballet, modern and ethnic, have received financial assistance from the State Department to tour countries around the world. Companies which are believed to arouse interest in the areas being visited, and those which somehow are able to present a cultural picture of the United States, have been given these subsidies.

NEA Programs

While these State Department sponsored tours have enabled established dance companies to tour abroad, it is the National Endowment for the Arts which has enabled dance companies, large and small, to flourish in this country. The 1974 report of the National Endowment for the Arts states:

> *The Dance Program has been developed to meet the needs of a performing art that is in an unprecedented state*

> *of creativity and growth. In order to provide the best of American dance to the growing dance audience across the country, assistance is offered in support of touring for professional dance companies. Individual fellowships to choreographers and production grants to companies encourage the creation of new dance works and the broadening of existing repertoires. A program of support for resident professional dance companies enables such companies to serve better their community and regional audiences. Other programs assist in improving dance company management, strengthening the national service organizations for dance, and improving the quality of dance criticism. The activities of mimes and mime companies are also covered by the Dance Program.*[8]

Perhaps the largest and most successful program of aid to dance companies provided by the NEA has been the Dance Touring Program, started in 1968 as a pilot program to present dance companies to the largest possible segment of the American people. At that time, 4 companies toured 8 communities for 8 weeks. Since then, the program has grown with 111 dance companies touring 52 states and jurisdiction for 360 weeks. In addition to helping dance companies survive, this program has done much to develop a wider audience for dance in this country.

Within the Endowment itself, but outside the Dance Programs, other areas of support to dancers and dance companies have been possible. For example, the Education Program of the Endowment has a sizeable Dance Component in its Artists-in-Schools program. This program, developed in cooperation with the U.S. Office of Education, has allowed dance companies and dance specialists to spend two to four weeks in elementary and secondary schools, fully participating in the school's life, working with teachers and students, as well as performing in the schools. The program is an attempt to fully integrate the arts in elementary and secondary public school education by placing working, professional artists in residence at selected schools.

In almost all of the other program areas of the Endowment (Expansion Arts, Federal-State Partnership, Music, Public Media, Theater, Visual Arts), dancers and dance companies have also received grants, supplementing those offered by the Dance Program itself.

Other Government Aids to Dance

There are other branches within the federal government that have programs which give aid directly or indirectly to dancers and dance companies. The National Endowment for the Humanities, the companion agency of NEA, in the past few years has given grants that have benefited the dance world greatly. One of these was the grant to John Mueller, professor at the University of Rochester, to research and index all available dance films in this country and even some films abroad. The end result of this grant has been a long needed directory of dance films with brief annotations about the filmmakers, the films, and their quality. This directory is now being distributed by the American Dance Guild and has proved to be a true service to the field. Another grant from the National Endowment for the Humanities that should certainly affect the course of scholarly research in the dance world was a three-summer grant to the University of Chicago for a series of intensive seminars in dance history led by the renowned dance historian, Selma Jeanne Cohen. Young dance historians are given the opportunity to study in depth specific periods in the history of dance with the hope that someday they will produce significant works which will add to our knowledge about the field.

The Department of Health, Education and Welfare, through its Office of Education, has several programs supportive of the arts, and dance in particular. As mentioned earlier, the Office of Education helped launch a pilot project called IMPACT (Interdisciplinary Model Programs in the Arts for Children and Teachers) that has since become a very exciting and rewarding program for artists, schoolchildren, teachers and administrators. The Artists-in-Schools program is the outgrowth of the IMPACT pilot project. Through this program, not only dancers but poets, sculptors, composers, musicians, actors and other creative talents have shared their art with schoolchildren and teachers, thereby enriching the total curriculum and life of the schools involved.

Also under the Office of Education is a program called Emergency School Aid: Special Arts Projects, for the development of special projects that help children in interracial and intercultural communities develop appreciation for art and encourage their own creativity through direct contact with artists.

A very valuable book, *Cultural Directory: Guide to Federal Funds and Services for Cultural Activities*, published in 1975 by the Associated Councils of the Arts, provides an up-to-date catalogue of government programs supportive of the arts. Anyone interested in locating potential funding from within the federal government would do well to study this directory.

Another phenomenon to emerge in the 1960s is the State Arts Agency. With the National Council on the Arts providing the stimulus and encouragement, and NEA providing "seed money" with which to start, a number of states began developing state arts councils. Among the states in the forefront in developing programs for assistance to arts organizations as well as to individual artists were New York, Illinois, Missouri and North Carolina.[9] The New York State Council on the Arts has been particularly generous in its assistance to dance, and many states are following suit. Grants to aid dance companies for their productions and management, and sometimes for touring within the state or region, are typical of state arts council support. Several have established their own touring programs for dance companies within their state to supplement what the NEA Dance Touring Program is doing. Services, programs and grant-giving policies and procedures vary from state to state, but all state arts councils have begun to encourage grassroots development of dancers, dance companies and dance audiences throughout the country.

Private Contributions

Perhaps as important as the subsidies from federal and state governments are the private foundations and corporations and individual benefactors who have given and continue to give generously to dance. While it is not within the purview of this article to elaborate upon these foundations and benefactors, it is well to note that as long as these donors continue to support the arts, the likelihood increases that the federal and state government subsidies will continue.

A Look at the Future

How long the National Endowment for the Arts will continue to exist, receive appropriations, and expand its support to dance in its various facets and elements, of course remains to be seen. However, several trends have been highlighted in a recent report of significance, published in

October 1975. *The National Report On The Arts* is a research report on the economic and social importance of arts organizations and their activities in the United States, with recommendations for a national policy of public and private support, published by the National Committee for Cultural Resources. This committee, composed of representatives of all sections of the nation and the whole range of the arts, both visual and performing, commissioned this report to enable everyone concerned after reading its summaries and recommendations, to realistically plan strategies and programs to maintain the health and quality of the arts in this country. Here are the conclusions of that report:

1. Interest in the arts has risen steadily over the past decade and continues to rise.
2. The arts are a growth industry.
3. Americans hold strong positive attitudes towards the arts and their need for support.
4. Arts organizations play an important role in the nation's economy.
5. Despite the heightened role of the arts in American life, there is cause for deep concern about the future of the organizations that bring the arts to the public.
6. Many arts organizations are being forced to drop ongoing or planned programs, thus depriving the public and weakening the fabric of our cultural life.
7. Government subsidy of arts organizations is now clearly established as public policy.
8. The National Committee for Cultural Resources strongly affirms that the preponderant source of support for the arts must continue to be local and that this support must increase as public subsidy grows.
9. The National Committee for Cultural Resources recommends that each state should provide an average of no less than 10 percent of the operating costs of its arts organizations and that Federal aid should provide an average of no less than 10 percent of the total cost of arts organizations throughout the country.[10]

As this Committee makes note, government support for the arts is now established as public policy. That policy is explicitly stated in the Declaration of Purpose of the National Foundation on the Arts and the Humanities in the Act of 1965:

> *The Congress hereby finds and declares . . . that it is necessary and appropriate for the Federal Government to complement, assist, and add to programs for the advancement of the humanities and the arts by local, State, regional and private agencies and their organizations and that it is necessary and appropriate for the Federal Government to help create and sustain . . . the material conditions facilitating the release of . . . creative talent.*

By their nature, the arts are a national resource, and are thus a national concern and worthy of national support. A growing concern, as noted by the Committee, is the increasing tendency of centralization of the arts in larger cities, although even small communities have their own arts and theater organizations. This makes some of the arts inaccessible, with dance notably included, both geographically and economically, to large numbers of people. At the same time, the demand for the arts, and in particular dance, is widespread and is increasing among Americans at all economic levels. This fact strongly reinforces the argument that public policy should continue to recognize that our artistic heritage be broadly available, and not restricted to the small proportion of the population that can afford admission prices high enough to meet costs.

The 10 years since the establishment of the National Foundation on the Arts and Humanities have truly been a decade of progress. While state, local and private support continues to provide the vast bulk of earned and contributed resources, the entrance of the federal subsidy has been a vital factor in maintaining a sound and diversified support pattern for arts organizations in the country. The cost barrier is already high, particularly for the young, the elderly and minority groups, but despite this, we have seen a dramatic growth of audiences and of the accessibility of the arts to the population in the last decade. Continued expansion of public subsidy for arts organizations is the most certain way to insure cultural continuity and the people's access to the creative products of their own and earlier ages.

Footnotes

1. John F. Kennedy, The arts in America, *Creative America* (New York: Ridge Press, 1962), pp. 4-5.

2. Ibid. p. 7.

3. National Endowment for the Arts, *New Dimensions for the Arts 1971-1972*. (Washington, DC:NEA, Jan. 1973), p. 5.

4. Ibid. p. 6.

5. Ibid.

6. Richard Kraus, *History of the Dance in Art and Education*. (Englewood Cliffs, NJ: Prentice-Hall, 1969), p. 322.

7. Ibid. p. 323.

8. National Endowment for the Arts, *Annual Report 1974* (Washington, DC:NEA, March 1975), p. 24.

9. Richard Kraus, op. cit., p. 320.

10. The National Committee for Cultural Resources, *National Report on the Arts* (New York: Oct. 1975).

Humanizing Education Through Interdisciplinary Aesthetic Education

Carol LeBreck

The problem with full statement is that it doesn't involve: it leaves no room for participation; it's addressed to consumer, not co-producer.

Edmund Carpenter

I invite you to become involved — to become a co-producer of aesthetic experiences for all of our children throughout their lives.

As human beings, we exist immersed in a sea of potential sensory information — that which we perceive will determine what we do and what we become. The process of perception is, by necessity, selective; from the myriad of stimuli available in our environment at any given moment we choose those to which we shall attend. Perceptual learning has been defined as an increase in the ability to extract information from the environment as a result of experience

Notation of sounds created during exploration of rhythmic instruments.

and practice with stimulation coming from the environment. It results in an increase in the capacity to utilize potential stimulation (Gibson 1969).

Just as we learn to attend to the appropriate elements of letters which allow us to discriminate one from another, so we can learn to attend to the aesthetic elements in our environment — in objects, sounds, movements, etc. — so as to discriminate between those which are aesthetically interesting and pleasing and those which are not. Just as the discrimination of letters leads to the ability to read and to communicate our thoughts and ideas by reproducing the basic "elements," so we can learn to understand aesthetic elements and to utilize them to express ourselves creatively in a variety of artistic modes. As a society, and most certainly as educators, we have been woefully remiss in developing the latter. John Dewey explained the need for education to develop the child's expressive abilities in both domains when he said:

> *If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence.* (Engel 1975)

In recent years there has been growing recognition of the need to humanize education, to attend to the social, personal and aesthetic growth of the individual in addition to "academic" skills (Engel 1975). There has been a:

> *rising national consciousness that aesthetic awareness is fundamental to the quality of people's lives and that technology is dangerously counter-productive when it is cut off from aesthetic and intuitive guidance. The essential educational challenge has been clearly delineated by a growing number of social analysts and thinkers: emerging as the key dilemma of our age is the balancing in social engineering of human need and aspiration with the impersonal rationality of technological exigency.* (Wisconsin Alliance . . . 1975)

Aesthetic education, through education in the arts, is being viewed as a necessary component of the curriculum in our nation's schools. Instruction is designed "to enrich a person's life by increasing his capacity to use his senses joyfully in experiencing his world" *(Aesthetic Education* . . . 1973)

Part of a gallery exhibit on Shapes and Spaces.

Small group exploration of instruments and notation of created sounds.

and by increasing his "capacity for expression in the arts" (Knieter 1971). Harry Broudy (1972), one of the prime movers in this relatively new discipline, suggests that "aesthetic education ought to concentrate on helping the pupil to perceive works of art, the environment, nature, clothing, etc., in a way that artists in the respective media tend to perceive them ... ." He opts for *perception* as the proper focus for aesthetic education, rejecting (with certain qualifications) two others: the performance approach and the traditional course in appreciation of music, art, literature, etc.

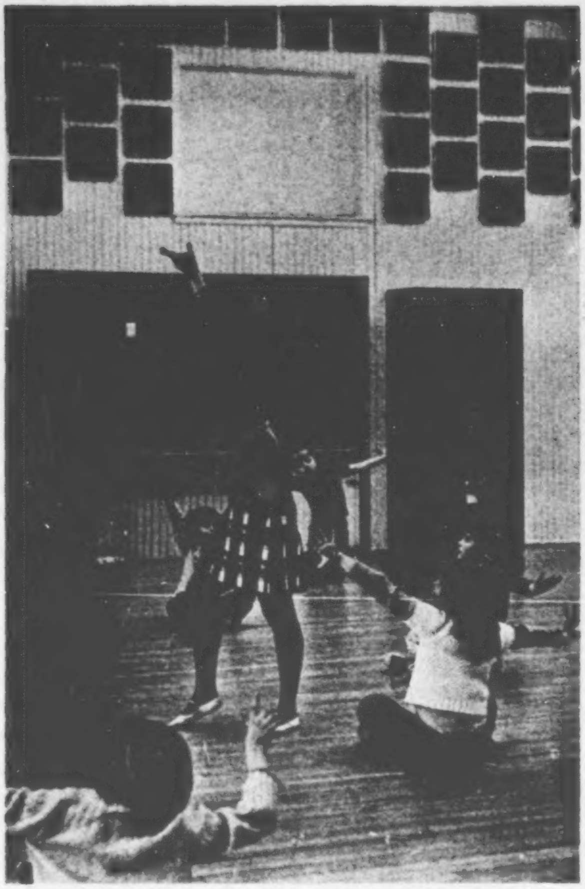
University and elementary school students exploring negative and positive space.

Developing aesthetic awareness (perception) and expression, then, requires far more than exposure to the works of the "great artists." It demands opportunities for active exploration in all of the art forms and guided involvement in carefully structured problem-solving experiences which focus the child's attention on particular aesthetic elements. It requires that opportunities be provided for creative expression within all of the arts and that a balance be achieved between breadth and depth of experiences.

Impressive Component of Aesthetic Education

In developing our program at the University of Wisconsin-River Falls, we have operationalized aesthetic education by designing interdisciplinary experiences which attend to an *impressive* as well as an *expressive* component. Experiences within the *impressive* component help children develop *all* of their sensory systems so they will be able to experience the richness of their world, to enjoy the most subtle of nature's creations, and to respond to the artistic expressions of their fellow human beings. In addition, children are provided with opportunities to develop intersensory communication in order that their perceptual experiences (even unisensory ones) will evoke multisensory images and responses.

Let me take a moment to clarify my last statement with an example. Imagine that a group of us have come upon a picture of a mountain stream cascading through a pine forest over rocky ledges. Although we all have before us the same visual display, which is unisensory, our responses are likely to be very diverse. One might analyze the particular technique used in applying the paint to the canvas; another might



Children explore "twisted" as a body shape.

simply respond with a judgement of "liking" or "disliking"; another might have a visual encounter with the patterns created by the colors and forms; while yet another might experience the sound (auditory) of the water as it tumbles from boulder to boulder, feel (tactual) the coolness of the spray as a breeze carries a rainbow mist through the pine-scented (olfactory) air, sense (kinesthetically) the churning of the water and swaying of the pines. Responding to an event or object in such a multisensory way has been described in the literature as the synaesthetic experience (Andrews 1972; Marks 1975).

It is believed that such creative imagining and transformation of cues from one sensory system to another can be developed by providing appropriate experiences. For example, suppose we can teach Child A about trees by showing him an assortment of pictures and providing him with information relative to their use in industry. Child B, however, has "experienced" a tree — he has felt the texture of its bark, seen the shape of the leaf and the pattern of its veins; he has smelled the scent of its fruit and watched the sun filter through its leafy crown to form dancing shadows on the grass below; he has moved like the curves of its branches, swaying gently in the breeze and tossing violently in the storm; and he has listened to the wind's song change with the seasons. Will not these children have different responses when they view a picture of a tree in the future? Will they not respond differently when forced to make decisions regarding their natural environment?

Consider a second example: an individual might be asked to explore tactually an object and to produce a graphic representation based on that experience. In addition, he might be asked to respond kinesthetically to the tactual qualities or graphic form by creating a movement sequence or body sculpture. This, then, is an example of perceiving in one mode and expressing in a second.

Expressive Component of Aesthetic Education

Such responding, or creating in *overt* ways, carries us into the second of our two components, the *expressive*. We are, by nature, a social animal: expressing and sharing our experiences, thoughts and feelings is an extremely important aspect of our humanness. It is through creating that man defines himself and is able to share that self with others. Unfortunately, our educational system has not generally provided children with the tools needed to fulfill these basic needs. Why do we lead children to believe that the only way to communicate thoughts and feelings is via words, either written or spoken? And even within those two modes, we often have not provided the kinds of experiences which will result in the ability to respond in ways which are *creatively* expressive.

To remedy this situation, all children should have opportunities to create their own compositions, exploring a wide variety of sounds and developing notational systems to record their creations; to create their own dances, learning to use the body as an expressive tool, while interacting with others and a variety of objects; and to experience, in creative ways, a variety of media within the graphic/visual arts. These should be included in addition to experiences in creative writing and creative dramatics.

Resources to aid the teacher in providing such experiences are becoming more available (*Aesthetics Education* . . . 1973; Dimondstein 1974; *Self-Expression* . . . 1974). It seems inevitable, however, that our most valuable resource will be the result of rejuvenation of our own aesthetic self, followed by a re-evaluation of our discipline — its content and methodologies. Furthermore, if we are to provide appropriate learning experiences for children, it is imperative that we break down the barriers we have created between the arts and the rest of the curriculum, and indeed, between the arts themselves. As Bennett Reimer (1972) has so aptly said:

> *The arts in education hardly know one another. It is time that we begin to recognize our common cause and become more united in pursuing it.*

I firmly believe that the synergy created by the arts, communicating in a mutualistic relationship (Land 1973), has the potential to become a vital force in making education the truly humanizing experience we desire it to be. The potential and success of interdisciplinary teaching is dependent upon an understanding of two terms: *mutualistic relationship and synergy*. Lest anyone misinterpret my "hope for the future," let me explain. *Synergy* is the force created when two or more diverse elements (individuals, groups, etc.) interact for a common purpose, maintaining their uniqueness and sharing their strengths. The product which is the result of their "coming together" exhibits a new value that is greater than the sum of the individual parts or contributions. A multiplying, rather than an adding, process takes place (Parnes & Harding 1962). The concept of *mutualism* is extremely important in this process. The participating individuals must be secure in their identity, and be open to and accepting of the identity of the other. What I am saying is that we in the arts have a choice to make. We can continue to function in a segregated manner, hoping that our efforts will have some additive effect on children, or we can communicate in ways that will result in a synergistic effect. Which will it be?

University of Wisconsin Program

At the University of Wisconsin-River Falls, we have opted for the latter. Faculty members from the departments of art, music and physical education initially agreed that in our work with elementary school children at the University Laboratory School we were dealing with many basic concepts (such as symmetry, texture, rhythm and form) which were common to at least two of our disciplines. Certainly the children would have a deeper, more integrated understanding of these concepts if we coordinated our efforts. In addition, we came to realize that experiences within one discipline could be enhanced by integrating experiences from another; e.g., a piece of music composed by a group of children might later become the impetus to create an original dance and the movement responses might later be translated into a graphic representation. Third, we began to explore ways in which the arts could contribute to the development of particular teaching units, i.e., the circus, specific historical periods, specific cultures, etc.

Children at the Laboratory School have regular classes of art, music and physical education. In addition, for one hour each week they participate at our Center in interdisciplinary aesthetic education activities which are team taught. These sessions also provide a laboratory for college students who are minoring in aesthetic education.

In addition to a large activity space for these classes, the Center contains a Resource Area (for films, records, books, catalogs, curriculum materials, etc.) and a Gallery Area. The latter is used to allow college students to experiment with the development of interaction environments (focused on helping children understand a specific concept, such as texture or symmetry) or as a space for the children to exhibit their original work in a "real gallery."

The undergraduate minor in interdisciplinary aesthetic education is designed to support such programs as elementary education, physical education, music education, art education, theatre/speech and English majors, kindergarten education and early childhood-nursery school certification programs. In addition, a graduate emphasis of 14 credits is available. All university courses are experience-based to allow students to develop an empathy for the aesthetic process. The objectives of the academic program are as follows:

1. To develop the student's aesthetic perception and sensitivity toward his total environment via direct involvement with art and non-art objects and aesthetic experiences.
2. To provide the student with the knowledge, skills and attitudes necessary for structuring personally satisfying aesthetic experiences.
3. To develop the student's ability to express his own feelings and ideas in a variety of artistic modes.
4. To provide the student with a basic knowledge of formal aesthetics in order that he may communicate with practitioners in a variety of artistic modes.
5. To provide the student with the knowledge, skills and attitudes needed to develop aesthetic perception in children: goal definition and formulation, curriculum design, organization of the program, and teaching-learning strategies.

At a time when pessimism seems to reign, and the future is often described as bleak, the Aesthetic Education Center staff is particularly optimistic about the impact of the program at River Falls and other similar programs which are beginning to emerge. These programs have the potential for truly humanizing education — not just in writing, but in reality. Why? Because they provide for the development of those abilities which make man human — his imagination, his sensitivity to beauty, his creative potential and expressive modes. This they provide within an environment that enhances his knowledge of self, sense of worth and communication with others. Our schools must surely provide children with the skills they will need for economic survival — but certainly we must not overlook the fact of psychological survival. It is not enough to educate for mere existence — our concern must be for the *quality* of *each* existence.

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Films

Art Is . . . (Free film), order from Association-Sterling Films, 512 Burlington Ave., LaGrange, IL 60525.

Buddhism: Man and Nature. Contact Hartley Productions, 279 E. 44th St., New York, NY 10017.

Zen and Now. Contact Hartley Productions (address above).

How Does a Rainbow Feel? Contact CEMREL Inc., St. Louis, MO. (This film describes the Aesthetic Education packages that have been developed by CEMREL.)

Humanizing Education Through Dance Experiences

Bella Lewitzky

The United States has been witness to the rights of passage, a coming of age of dance. We have grown from adulation of foreign imports to pride in the national product — from the gymnasium (often the first and only home for dance) to the fine arts department. The founding of the National Dance Association is an indication of the maturation of dance.

The focus of this conference reflects an ongoing concern

Madison College Dance Theater Modern Ensemble.

with the relationship of dance to education. If dance has come of age, perhaps there is hope that educational institutions will come to recognize and use the value of dance in the educative process. Why should we concern ourselves with humanizing education, the title of this conference? What has happened in the field of education? Is something wrong? Students of the sixties pointed accusatory fingers which should not be lightly pushed aside. "Relevancy" became a word with which to deal. Absentee professors were a new breed. A young student worked summers and nights in order to save enough money to afford tuition for a prestigious university so that he could study under a renowned professor. He arrived to find that his professor was absent and he was to be taught by a teaching assistant. It was with great anger that he joined the student protest movements of the sixties. I recall students who came into a lecture hall to find a tv set where their professor should have been. I recall students with signs which read, "Do Not Spindle or Mutilate." Students levelled the accusation that universities were being used to produce staff for and to maintain corporate enterprise. The megalopolis campus produced disoriented, alienated students. They took to the road,

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Note: This was a speech given at National Dance Association Conference, Ypsilanti, Michigan, April 27, 1976.

entered into communes, dropped out, turned on, tried to find something relevant to them. We witnessed in that period something heartrending and peculiar for those of us in dance who deal daily with touch and feeling. Seminars emerged to teach and practice sensitivity, love and feeling! This outcry indicated a need for responsive change. This was not a time for old methodology or feedback systems of learning. The students are filtering back again, but often with apathy and mistrust.

Today, individual man has shrunk in the face of incredible scientific breakthroughs which present frightening, unknown frontiers — outer space, radiation belts, A-bombs, H-bombs, overkill, pollution — an age of anxiety! What a need there is to reaffirm one's worth! Here is where art can serve. There is little in the practice of art which is conducive to feedback learning. Instead there is discovery, discrimination, choice making, conceptualization, individualization and that rare ingredient, imagination. Who was it who said, "With only common sense, one achieves the commonplace"? An artist is a symbol maker, a mythmaker. Art is capable of coping with fear and building courage by giving voice, form and objectivity to personal feelings.

Of the arts, what is so particular about dance? Dance alone has the human body as its sole instrument. This means that self-identity is natural and unavoidable. In the act of discovery and of perfecting the instrument, one must reaffirm the miracle of self. One relocates the individual as meaningful, communicative and therefore useful.

In dance, one must turn to basics: nonverbal symbology, the spatial world-weight, energy and force — the physical knowledge of emotion. These cannot be gained from books; they are, in simple form, the experience of dance.

We encounter prejudice and negative attitudes about dance in the classrooms. These emanate from societal values and are evident as early as the elementary school level where an active child is often classified as a bad or problem child and a quiet child as a good child, although the quiet child may be suffering internal emotional hemorrhage. In reading some reports from the Institute for the Development of Educational Activities, I came across one by Charity James which I would like to share with you, "All across the country adolescents are dying at their desks — dying spiritually, mentally, emotionally because academic learning has been cut off from its roots in the Arts. We need to continually scan inner and outer reality and integrate them into new wholes. This process takes not only intellectualism, but feeling, valuing, intuition, imagination and physical awareness."

Dance is coming of age, but how oddly it is defined. It is good for one and is to be applied like a poultice. It is beauty and grace. It is mystical . . . primal. It is a glorified form of athletics. And it is therapeutic. There is probably truth in these viewpoints, but they beg the issue of dance as a body of knowledge. When, oh when will mind and body be sewn back together again? We've been raised to view the mind as spiritual and intelligent and the body as carnal. If this concept could be changed, we might be able to redefine dance with more clarity and begin to approach its deeply significant areas. Is is my belief that totally vicarious learning does not exist. Without a small piece of experience, comprehension is not possible. What if we had not experienced weight, could not conceive of energy, had no knowledge of time or balance? These are the very materials of dance. These are intellectual realms and in dance we partake of them. The body has been learning since birth. In order to learn, we must move first from ourselves to all else and return to ourselves. Dance is a form where oneself is the instrument devoid of other materials.

There are those moments of rejoicing which occur when understanding is shared. Such a moment came for me when I happened upon Susan Langer's definition of dance with which I would like to conclude:

> *The confusion regarding dance clears away as soon as one conceives dance to be neither plastic art not music nor a presentation of a story but a play of powers made visible. The creation and organization of a realm of virtual powers. Dance is the envisionment of the world beyond the spot and the moment of one's animal existence — the first conception of life as a whole — continuous super personal life.*

Recreational Dance In the 1970s

Dorothy Hughes

Red skirts swirling, black boots flashing; chanting, singing, stamping in rhythm; learning, doing, sharing; finding excitement and challenge. What does this conjure up, you ask? Why a wonderful reminiscence of the fun to be had in folk dancing.

F ellowship and fun, few things can surpass.
O pportunities for sharing that make everyone smile.
L earning about people and dancing their style.
K aleidoscope of cultures blending together.

D ancing is primary whatever the weather.
A nyone can do it — take a chance to grow.
N ew sights to see and new people to know.
C rossing the nation are places to dance.
I nvigorating, joyous, interesting action.
N umerous styles and steps to be mastered.
G reat times, happy times, now and hereafter.

An increasing number of people from varied walks of life — students, teachers, office workers, engineers, tailors, housewives, young ones and old are discovering the joy and fellowship of folk dancing. Places to folk dance are many and varied with opportunities to learn and do new dances, review old favorites, or specialize in specific styles of dance. Be it Polish, Israeli, English country, Scottish, Swedish, Romanian — make your choice. And it may be found north, south, east, west or across the sea. Some opportunities are of as short duration as a weekend. Others meet once a week, two weeks, or all summer. The place may be a coffeehouse, a camp, a folk dance cafe, or college campus. To give an idea of the array from which to choose, take a geographical look at some of the folk dance happenings throughout our land.

West Coast

California abounds in places to folk dance.

1. FEATHER RIVER FOLK DANCE CAMP (A family camp)
Office of Parks and Recreation
1520 Lakeside Drive, Oakland, CA 94612

2. IDYLLWILD FOLK DANCE WORKSHOP
Elma McFarland, Executive Seretary
144 S. Allen Avenue
Pasadena, CA 91106

3. ISRAELI FOLK DANCE INSTITUTE
California Polytechnic State University
San Louis Obispo
Ruth Browns, 6373 Chabot Road, Oakland, CA 94618

4. MENDOCINO WOODLANDS CAMP
Mendocino, CA

5. FOLK DANCE SYMPOSIUM
University of California — Santa Barbara
P.O. Box 85461
Santa — Western Station
Los Angeles, CA 90072

Madison College Dance Theater Folk Ensemble, Big Circle Mountain Square Dancing (Walk-around Swing).

1

2

3.

4.

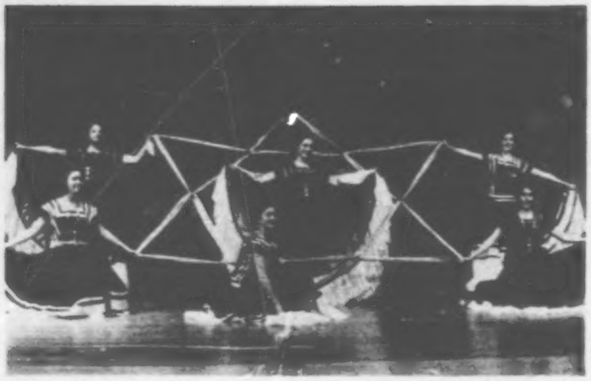
1,2. Illinois State University Dancers performing a dance from Bavaria.

3. Madison College Dance Theater Folk Ensemble bringing old-time music and the mountain folk toy, Limber-Jack, closer to the audience during a concert intermission.

4. Member of the Madison College Dance Theater Ensemble participating in a recreational dance.

5. Illinois State University Dancers performing a Yugoslavian kolo.

5.



1.

2.

6. STOCKTON FOLK DANCE CAMP (A week or two you'll never forget.)
University of the Pacific, Stockton, CA
Jack B. McKay, Director
University of the Pacific
Stockton, CA 95204

7. OREGON STATE UNIVERSITY FOLK DANCE CAMP
Kathy Kerr, Women's Building
Oregon State University
Corvallis, OR 97331

Look into the publication *Folk Dance Scene* which is devoted to the promotion of international folk dancing and gives information about special events, where beginning classes are held, club activity, and folk dance cafes scheduled events.

Contact:
Folk Dance Scene
3455 Loma Lada Drive
Los Angeles, CA 90065

Mid-Section

1. STEELE COMMUNITY CENTER
3914 King Street
Denver, CO 80211
Senior citizens, community and special groups

2. LLOYD SHAW FOUNDATION, INC. WORKSHOPS IN AMERICAN DANCE
Lloyd Shaw Foundation
Educational Mailing Division
1890 Darlee Court
Lakewood, CO 80215

3. HIGHLAND DANCING, International Peace Garden
Dr. Merton Utgaard, Director
International Music Camp
Bottineau, ND 58318

1. Illinois State University, a dance from Mexico.
2,3. Madison College Dance Theater Folk Ensemble.

3.

4. TEXAS INTERNATIONAL FOLK DANCERS — TEXAS FOLK DANCE CAMP
5534 — H Holly Street
Houston, TX 77036

South

In every state there is somewhere to dance
1. ISRAELI FOLK DANCE with FRED BERK in Blue Ridge Mountains BLUE STAR FOLK DANCE WORKSHOP
P.O. Box 1029, Kanuga Road
Hendersonville, NC 28739

2. BUFFALO GAP CAMP
Larry Wiener
10206 Day Ave.
Silver Spring, MD 20910

3. KENTUCKY DANCE INSTITUTE
Folk dance, square dance and folk singing
Shirley Fort
P.O. Box 14418
Louisville, KY 40214

4. OGLEBAY INSTITUTE
Oglebay Park
Wheeling, WV 26003

East

1. FOLK DANCE CAMP AT HOLIDAY HILLS Pawling, NY
Eucalyptus Folkdance Cafe
746 Broadway
New York, NY 10003

2. INTERNATIONAL FOLK DANCE CAMP
Camp Leonard — Leonore, Kent, CT
Israeli Folk Dance Center
746 Broadway
New York NY 10003

3. MAINE FOLK DANCE CAMP
Bridgton, Maine
Henry Lash's famous cusine and strawberry and blueberry picking event
Mary Ann Herman
Folk Dance House
Box 201
Flushing, LI, NY 11352

4. PINEWOODS CAMP
Country, morris and sword dancing
Country Dance and Song Society
55 Christopher Street
New York, NY 10014

Special Places

1. FOLKLORE INSTITUTE in Arandjelovac, Yugoslavia
Slavic American Society
3661 Grand Avenue
Oakland, CA 94610

2. SUMMER TOUR TO YUGOSLAVIA '76
George Tomov
43-16 Judge Street
Elmhurst, NY 11373

3. INTERNATIONAL FOLK DANCE SUMMER CAMP
Fuerigen/Lake of Lucerne
Betli Chapuis
Hertzogstr, 25, CH-3400
Burgdorf/Switzerland

4. OAXTEPEC RESORT, MORELOS, MEXICO INTERNATIONAL FOLK LORE FESTIVAL, Alura F. de Angeles, Director
Manuel Gomez, Jr.
219 Rolling Green
San Antonio, TX 78228

These are just samples of where and what is around in folk dancing. Some excellent sources to find more about the latest happenings in folk dance are the following publications:

Let's Dance
Folk Dance Federation of California, Inc.
1095 Market Street
San Francisco, CA 94103

Viltis
A Folklore Magazine
V.F. Beliajus
P.O. Box 1226
Denver, CO. 80201

Northern Junket
Ralph Page, Editor
117 Washington Street
Keene, NH 03431

Folk Directory — information as to where to dance in individual states.
Edited and published by:
Raymond La Barbera
777 Foster Avenue
Brooklyn, NY 11230

Get into the swing of it — folk dance — find out for yourself the pleasure it can give you. It may turn out to be a lifetime project.

Epilogue

A rich legacy
A promising future

Margie R. Hanson
Executive Secretary NDA

In the world today, dance as a performing art is enjoying unprecedented interest as demonstrated by a dramatic leap in attendance at performances of all kinds as well as increased support from government, foundations and industry. Simultaneously, a revulsion on the part of many people from the role of spectator has resulted also in a desire to participate in all forms of dance activities, for reasons of sociability, healthful physical activity and artistic expression. Thus there is renewed interest in ethnic dances, in tap dance, in ballet, in folk and square dances and in the creative dance forms. In turn, this interest has an immediate impact on education. Today we find new demands from the public and students for increased opportunities to participate and to include dance in education programs.

At the same time, the educational world in its evolving process seems to be moving into a fourth stage of development — from basic communication, to natural sciences, to social sciences, to the humanities, as a reflection of the needs of a changing society in quest of a richer, more complete quality of life.

Dance educators are ready to meet the challenge because of their own great heritage from former leaders. The talents and dedicated efforts of so many pioneers (research workers, historians, choreographers, dancers and teachers) have helped to build a foundation and continuity that make dance a viable part of today's educational world. Dance education has a beautiful heritage and because of it dance is alive and well; dance is on the move; and dance in education has a promising future.

The National Dance Association members can take great pride in their contributions to these efforts over the years. Such efforts have not been in vain. Today, NDA is recognized on the national scene in government, education and industry as a leading force for change. It is also recognized as a promoter of basic values in artistic expression as applied to movement and dance in the schools and colleges.

A rich legacy has been inherited from past leaders, and the National Dance Association is proud to be in a position to help it grow and to pass it on to future generations.

Contributors

ANN BARZEL has been a dance critic for *Chicago Today* and a frequent contributor to *Dance Magazine*. She also serves as a dance consultant to the U.S. State Department.

VYTS F. BELIAJUS is the recepient of numerous awards and an outstanding teacher, author and performer. He is the founder, publisher and editor of *VILTIS*.

LUCILE K. CZARNOWSKI taught dance for 36 years at the University of California at Berkley. She helped to form the Folk Dance Federation of California and has received citations and awards, including being named the Dance Division Heritage Honoree in 1968. Among her publications is *Dances of Early California Days*, now out of print but found in California libraries.

MIRIAM GRAY was chairman of the National Section on Dance from 1958 to 1960 and vice president of the American Alliance for Health, Physical Education, and Recreation and chairman of the Dance Division in 1971 to 1972. She also has served the Dance Division as editor and member of the reorganization and implementation committees. Since formation of the National Dance Association in 1974, she has been parliamentarian and chairperson of the bylaws committee.

MARGARET H'DOUBLER, teacher, author, analyst, has received many honors and awards. Her book, *Dance: A Creative Art Experience*, is a classic for dance devotees, veteran or novice.

LEONA HOLBROOK, professor emeritus of physical education at Brigham Young University, is a past president of the American Alliance for Health, Physical Education, and Recreation and a member of the Alliance's American Academy. She has made many contributions in the areas of history and philosophy.

HANYA HOLM is distinguished as one of the Five Pioneers of modern dance in this country. Her career is a model of the successful fusion of dance, drama and music.

DOROTHY HUGHES, a teacher of folk and modern dance at the University of Nebraska, is also an enthusiastic participant in folk dance groups.

E. CARMEN IMEL, author and past editor of various publications of the National Dance Association, is an associate professor in dance at Illinois State University, Normal.

CAROL LEBRECK is an assistant professor, physical education department, University of Wisconsin-River Falls. She also is co-director of the Interdisciplinary Aesthetic Education Center. She has given various lectures and demonstrations at national, regional and state conferences.

BELLA LEWITZKY has received the Andrew Mellon award for choreographic production. Her participation in the Arts In the Schools program has contributed to the success of this project.

GERTRUDE LIPPINCOTT exemplifies a combination of talents as choreographer, teacher, author and director. Her current activities center in Minneapolis, Minnesota and Cape Cod, Massachusetts.

RICK and GAIL LUTTMANN lived from 1966 to 1970 in Alaska where they founded and directed folk dance groups. Rick Luttmann taught folk dancing classes for two years at Alaska Methodist University. The Luttmanns have given several lecture-demonstrations on Eskimo dancing in Alaska and California.

ELVI MOORE, an associate professor of dance at the University of Chicago, is a member of the Advisory Dance Panel of the National Endowment for the Arts and a dance consultant for the Illinois Arts Council.

RUTH LOVELL MURRAY, professor emeritus, Wayne State University, Detroit, Michigan, served three years as critic teacher for Detroit elementary schools and as supervisor of student teaching at Wayne State for many years. Her major literary contribution was *Dance in Elementary Education*, now in its third edition. She has received many honors, including the AAHPER Dance Division Annual Heritage Award.

RALPH PAGE has been a full-time professional caller and teacher of dance since 1938. He has conducted workshops throughout the United States and in 1956 was sent to Japan by the U.S. State Department to teach contra dancing. He is a resident of Keene, New Hampshire, where he is editor of the magazine, *Northern Junket*. Author of three books on New England dances, his latest book, *An Elegant Collection of Squares and Contras*, was scheduled for publication in the summer of 1976.

GWEN K. SMITH is a teacher and director of dance at Illinois State University, Normal. Western square dance is her favorite area.

MARIAN VAN TUYL is a recipient of the American Dance Guild Award and an active member of CORD (Committee on Research in Dance). She has served as editor of *Impulse*.

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Aesthetics For Dancers

A selected annotated bibliography of books and articles, from ancient to modern times, dealing with dance aesthetics. Provides the dancer and dance educator with a rich source for better understanding dance as an art form. 96 pp. 1976.

Careers In Activity And Therapy Fields

Developed for high school students interested in investigating careers in art, dance, or music therapy, early childhood education, athletic training, adapted physical education, developmental optometry, therapeutic recreation, horticulture therapy, occupational therapy, activity therapy, rehabilitation services or physical therapy. Each field is described in terms of its purpose, places where positions are offered, training required, and who to contact for further information. 36 pp. 1976.

Children's Dance

A book designed to show how dance can be used in the classroom in lively, innovative ways. Appropriate for the classroom teacher as well as the specialist in dance and physical activities. Covers such topics as dance as an expression of feelings, folk and ethnic contributions, dancing for boys, and composing dance. 96 pp. 1973.

Dance Directory: Programs Of Professional Preparation In American Colleges & Universities

The 1976 edition, listing colleges and universities offering dance curriculums at the undergraduate and graduate levels. A valuable guide for students, guidance counselors, librarians, historians, researchers, performing artists and dance educators. Information on each institution includes type of program (dance education, performing arts, dance concentration), course offerings, teaching personnel, enrollment, and degrees offered. 9th ed., 1976.

Dance Facilities

A guide designed to assist teachers and administrators in the planning of dance facilities and equipment at all educational levels. 72 pp. 1972.

Dance For Physically Disabled Persons: A Manual For Teaching Ballroom, Square And Folk Dances To Users Of Wheelchairs And Crutches

An illustrated guide for teaching dance activities to persons using wheelchairs or crutches. Instruction includes everything from the waltz to the tango. 128 pp. 1976.

Dance Therapy
Focus On Dance VII

A comprehensive examination of the new field of dance therapy. Articles on training, research, methods of work and dance therapy for special groups by leaders in one of dance's most exciting applications. 80 pp. 1974.

Focus On Dance VI
Ethnic And Recreational Dance

Contains historical and descriptive information on the many ethnic dance styles in the United States, as well as the current status of folk, square, ballroom and rock dancing. 64 pp. 1971.

Focus On Dance V

A symposium on dance composition "yesterday, today and tomorrow" – features articles by artists, critics, dancers, choreographers, and teachers. 64 pp. 1969.

Guidelines For Children's Dance

Results of a survey to determine the status of dance in the elementary school. Contains guidelines for curriculum development. 12 pp. 1971.

Materials On Creative Arts For Persons With Handicapping Conditions

A comprehensive analysis of program and research literature concerning arts, crafts, dance, drama and music for individuals with various handicapping conditions. Sections include bibliographic references, audiovisual materials, resource persons, related associations and organizations, and material/equipment suppliers. 104 pp. 1975.

Physical Education, Recreation, And Related Programs For Autistic And Emotionally Disturbed Children

Primarily a resource guide providing information about physical education, recreation, art, dance, music and drama for autistic and emotionally disturbed children. Also includes a brief description of 16 current physical education and recreation programs available for these children. 128 pp. 1976.

Professional Preparation In Dance, Physical Education, Recreation Education, Safety Education, And School Health Education

A guide for curriculum building and program planning for training of professionals in these related areas, with emphasis on new ideas, concepts, competencies and experiences. An outgrowth of the 1973 New Orleans Professional Preparation Conference. Special attention is given to accountability, evaluation, accreditation, certification and differentiated staffing. 208 pp. 1974.

Research In Dance II

An up-to-date listing of research studies, including projects and published articles, in all areas of dance. 96 pp. 1973.